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DRAMATIC MIRROR
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HAVE WRITERS KILLED MATINEE IDOL?

BY BURNS MANTLE

If He Is Dead, as Some Contend, It Is Probably Because There Are No More Good Matinee Parts for Him to Play — A Study of Stage Lovers

OLIVER MOROSCO revived the theory some weeks ago that the matinee idol today is, as they say at the Friars, a dead bird; that William Courtenay is the only lingering representative of a hatndsome line of lovers, who have passed, and that there are no others to compare or compete with him.

There are no more great lovers, insisted the manager, and an actor must be a great lover if he is to inspire the adoration of the matinee girl that draws her to the edge of her seat and sends her home sighing and singing the hero's praises.

Challenges Morosco Assertion

HIS assertion was immediately challenged as, no doubt, he expected it would be. You cannot tell a matinee girl of today (and the breed still exists, despite the movies) that only those handsome young actors whom her mother admired were worth the admiring. Mother might have been ever so fond of Kyrle Bellew, she will tell you, and thought James K. Hackett a perfect dear in his "Zenda" days. She may have worshipped the boards E. H. Sothern, and Edward Morgan, Robert Lorraine, William Faversham and Henry Miller trod upon, but it did not reasonably follow that there were none on the stage today as vigorous or as alive, as handsome or as commanding as they.

One such matinee girl, an observant and intelligent young woman, questioned the Morosco judgment. She was frank enough to admit, however, that there doubtless had been a change—both in idols and girls. It was due, she thought, to the playwrights and their producing managers. They had become so deeply interested in the tired business man and his favorite subjects that they had forgotten all about their greater public of young romanticists.

Romeo himself, she admitted, would fail to inspire a heart flutter in a play about big business, and probably would be a good deal of a failure in one about war. The hero who is given the task of accumulating a shoe factory or a million dollars between the first act and the last in order to prove himself worthy the heroine may reveal himself a nifty little business man, but he has very little time for, or skill in, love making. Nor could all the aids of moon-light and soft music breed romance in such an affair. Which is sound reasoning.

What Is Wrong With Stage Lovers?

AND what was really wrong with the current crop of young stage lovers? she wanted to know. Had they not eyes? Had they not hands, organs, dimensions, senses, affections, passions?—and the art of using and expressing them! Go to, Sir Oliver! Put mother back in the spirit of her teens and see if she could find fault with the ardor of Conrad Nagel as he makes love to Alice Brady in "Forever After." Or with Edward Lowe as he fights the fates for Alma Belwin in "The Roads of Destiny."

Had Mr. Morosco observed the intensity of Ernest Glendinning's passion in the not easily forgotten "Prunella"? or, later, in the scenes of romance in "The Gypsy Trail"? Did he remember William Elliott in "The Wanderer"? Did he know John Barrymore as a modern lover? Had he considered John Charles Thomas, Donald Brian or Charles Purcell of musical comedy? Or Robert Warwick, Montagu Love, Tom Moore, Elliott Dexter or Wallace Reid in the movies? Had he ever observed Eugene O'Brien, both on the screen and off, whenever there was a lovable lady in sight with roses in her cheeks and scent in her hair?

If not, there were others who had—and were quite satisfied with what they had seen and the thrills they were given.

Both Right and Both Wrong

THEY are both right and both wrong—this matinee girl and the manager. He was unfair in comparing the great lovers of the past, as he recalls them in their prime, with the young actors of today, and she was unfair in assuming that the acting performances of her idols equalled those of which she knows nothing.

The great lovers of the generation to which Mr. Morosco refers had the supreme advantage of a long training in a variety of roles. Their school course was harder and they were graduated with an ease of manner, a grace of movement, an authority, a poise that the younger men of today lack.

The older actors were actors first and lovers afterward. The younger men are most frequently chosen because they look as the manager thinks a lover should look and are well spoken. The question of their training or their ability to play the role is a deferred consideration. In musical comedy their voices coun. for something, though usually not for much, and on the screen it is a question of appearance and personality. But there is neither justice nor sense in comparing the lovers of the stage with those of either musical comedy or the cinema, so we will drop that phase of it.

Applies Test to Current Plays

I FOUND the greatest interest, however, in applying the Moroscoan test to the prevailing plays on Broadway. So far as they are concerned his point is well taken: There are not to exceed a half dozen distinguished performances among the thirty-five or forty lovers engaged.

The most interesting of the prevalent lovers, too, are middle-aged: William Courtenay, H. B. Warner, Cyril Keightley and Leo Ditrichstein, though only Courtenay and Warner have ever had the honor of being classified with the matinee idols thrust upon them. There are interesting, competent, sincerely played and generally effective performances given by Conrad Nagel in "Forever After," Forrest Winant in "East Is West," Georges Renavent in "Miss Nelly of N'Orleans," Charles Laite in "Three Wise Fools," Ralph Morgan in "Lightnin'," Robert Lowe in "Roads of Destiny," Earle Brown in "The Unknown Purple," and Ralph Kellard in "Eyes of Youth," but you could hardly call any one of them distinguished or offer it as an exception to prove Morosco wrong.

And as for the others—a nice negative or middle-aged lot they are, with no more romance of the matinee-girl order than you could find at a fireman's ball. Lionel Atwill is ardent but uninspiring in "Tiger, Tiger," and Charles Waldron is much in love—with his wife—in "The Woman in Room 13"; Bruce MacRae plays with charming intensity his love scenes in "Daddies," and William Jeffrey makes the most of the five minutes the love is given in "Three Faces East"; John Barrymore is a lover in "Redemption," and George Cohan is at best a diffident lover in "A Prince There Was"; there is no lover at all in "Dear Brutus," and only an infantile lover in the beautful "Betrothal," and Orme Caldara is impetuous rather than passionate in "The Crowded Hour."

There is not, as you may see, a great lover among them—judged by either the matinee child's standard or that of the experienced manager. So we find them both right—there are no more great lovers because there are no more great parts for lovers. But there are many good actors who would probably become great lovers, given the opportunity.

THE PLAY WORLD AND ITS PEOPLE

STAGE WILL BE BIG FACTOR IN FLOATING VICTORY LOAN

Success of Theater in Fight on Doubled Admission Tax Advanced as Reason for Extra Efforts

NOW that the theaters have won their fight against a doubled Federal tax on admissions, there is no doubt that the Government will look to the stage for valuable assistance in floating the fifth Victory Liberty Loan of $5,000,000,000, which is to be launched late in April.

In all previous loans, the theater and its people were foremost of the agencies called into service by the Government. This fact and the results accomplished were the principal points in the theater's case against the doubled admission tax. It goes without saying that the stage stands ready to equal its previous campaign record when the new loan is floated.

Would Double Loan

Secretary Glass has asked Congress to increase the amount of Liberty bonds authorized but unissued to approximately $10,000,000,000, and to give him broad powers to determine the interest rate and other terms of the Victory Liberty Loan, to be floated in April.

He also sought permission to issue not more than $10,000,000,000 of Treasury notes, maturing within five years, and asked that the War Finance Corporation be authorized for one year after the declaration of peace to make commercial loans on exports to facilitate foreign trade.

In a letter addressed to Chairman Kitchin, of the House Ways and Means Committee, Secretary Glass outlined the broad policies which the Treasury hopes to follow in dealing with war loans and other national financial subjects of the readjustment period.

"A Sleepless Night" Coming to the Bijou

"A Sleepless Night," a new farce comedy by Jack Larrie and Gustav Blum, will be produced by the Shuberts at the Bijou Theater next Monday night. Peggy Hopkins has been engaged to play the leading role. Other players are Ernest Glendenning, Lucile Watson, Donald Gallaher, and Carlotta Monterey. "Sleeping Partners" terminates its New York run this Saturday night.

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Stage Women Apportion Benefit Fund

The $2,489.99 realized by the Stage Women's War Relief from the benefit performance of "When a Feller Needs a Friend," given at the New Amsterdam Theater December 1, will be apportioned as follows: One-quarter to the British War Orphans; one-quarter to the fatherless children of France; one-quarter to the Italian War Relief Fund of America, and one-quarter to the Polish Starving Children and Serbian Aid Relief.

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"Three Faces East" Moves

"Three Faces East," now in the seventh month of its success at the Cohan and Harris Theater, will be moved Monday, Feb. 17, to the Longacre Theater. On that evening, at the Cohan and Harris Theater, Cohan and Harris will present for the first time in New York a new musical production, "The Royal Vagabond," described as "a satire of comic opera." The book is by Stephen Ivor Szinny and William Cary Duncan, and the music is by Dr. Anselm Goetzl.

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"Book of Job" Again

Stuart Walker's revival of the Old Testament's "Book of Job" will hold forth at the Punch and Judy during both evening and afternoon performances of the week of Feb. 17.

Court Order Favors Cass Entertainment Bureau

By order of the Superior Court, "The Master's Power," a miracle play written by a Catholic clergyman, the Rev. John J. McMahon, belongs to the Cass Entertainment Bureau, under whose auspices it had its initial performance with great success in the Park Square Theater, Boston, in June, 1918.

In the trial it was brought out that the author had given the entire and exclusive management and producing rights of the play to this bureau.

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Plan Cross-Country Trip in Saddle

Joseph Marion Barlowe, last seen in "Princess Pat," and now engaged in Government work, and Robert MacBurney, a screen actor, will leave New York about April 15 on a horseback trip to San Francisco.

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Bertha Kalich May Appear in London

Bertha Kalich may appear on the London stage. According to his present intentions, A. H. Woods will present her in the British capital this spring in "The Riddle: Woman."

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Marie Dressler to Return to Stage

After an absence of over three years from the New York stage, Marie Dressler is negotiating for a play to be seen in one of the theaters under the control of the Shuberts.

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Rebuilding Dayton Theater

The Victoria Theater, Dayton, O., is being rebuilt by the owners, the Schwind Realty Co., of that city. It will be given over to legitimate productions. The Victoria, when under lease to the Valentine Co., was burned to the ground in December, 1916, and the "Eileen" Company, then showing there, suffered a total loss and was forced to close.

THEATER MEN UNITE

Interests in Manitoba Form League to Aid Profession in Canada

The Manitoba Theater League sprang into being as the result of a mass meeting held recently in the Pantages Theater. It embraces all phases of the theatrical business throughout Manitoba. Properly welded together, it is predicted that it will be one of the most powerful organizations of the kind ever attempted. Officers were elected and a constitution drawn up at the organization meeting. The officers: Gordon T. Howden, managing director of the Winnipeg Theater, president; W. F. Tallman, musicians' union, vice-president; George A. Graham, president Manitoba Exhibitors' Association, treasurer; W. S. Jones, First National Exhibitors' Circuit Exchange, secretary.

It is fully expected that a formidable move to gain their ends in the matter of receiving compensation for employees during the six weeks and a half the theaters were closed owing to the "flu" epidemic, will soon be made by the new organization. Thus far the theater employees have been tossed to and fro between city and provincial authorities, each one claiming that they were immune from blame. The matter may finally be threshed out in the local courts.

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Bronx to Have Community Theater

The Bronx is to have a community theater, and to carry on the movement the prominent women of the Bronx have formed an auxiliary and held a meeting Jan. 27.

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Prisoners Success in Musical Show

Prisoners from the naval prison at the Portsmouth, N. H., navy yard scored a big hit recently with the musical fairy tale of Sir William S. Gilbert, "Creatures of Impulse," preceded by a vaudeville performance at the Portsmouth Theater. This attraction was staged under the personal direction of Lieut. Commander Thomas Mott Osborne, superintendent of the prison.

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Klaw and Erlanger Get Richard Barry Play

Klaw and Erlanger have closed a contract with Richard Barry for the production of his play, "Into the 400," which will be seen here early in the autumn. Mr. Barry's play is a comedy of American life which has already interested two foreign producers. It may be seen in England and France before the end of next season.

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"Higher Drama" for Frisco

Sidney Peixotto, Major of the Columbia Park Boys, San Francisco, has organized a society to be known as the Garret and Garden Players. It is for the purpose of staging higher drama, he said. Garnett Holmes was appointed stage director, and Nina Moise, formerly of the Washington Square Players of New York, is the assistant.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Feb. 11, 1919.

New members (all through New York office): Viva Birkett, James A. Bliss, Katharine Cornell, Victor Hardiman Dyer, Marjorie McClintock, Milton Pope, Richard W. Temple; (and Junior Members): Gerald B. Brinkman, Blythe Daly.

Perhaps it is well to remind both actor and manager that good faith is the basis of all contracts. Now the ten days' probationary clause is included to give both parties a chance to change their minds in case of unsuitability only, but it was never intended that it should permit a manager to assemble a company and then at the end of a week dismiss it because the play seemed to him no good. In such a case it is thought that the actor would have a good claim in law for two weeks' salary.

The English Actors' Association is out for many reforms, one of which is payment per performance, with, we suppose, a minimum number to represent a week's work. If no minimum were agreed upon, it might reduce salaries instead of increasing them. Supposing an actor earns ordinarily $48 a week. Basing his claim on the eight-per-week custom, he would receive $6 per performance, but if the piece proved a poor matinee attraction, then matinees would be cut out and his salary would be $36 instead of $48. In England there are few one-night stands, whereas we have many of them.

Therefore it might be to the advantage of our managers to cut out all matinees when playing this class of towns, resulting in another loss to the actor. However, he would make lots of money in case of a big success. But then the question arises, how often does one strike a big success? Some actors seem constitutionally unlucky. It would be too bad if the result of the scheme (supposing it ever be instituted, which we don't think likely in this country) were to make the successful actors more successful and vice versa.

The latest 100 per cent Equity company is "The Man Who Stayed at Home," our deputy with which is Thomas A. Magrane.

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Marie Nordstrom Heading "Live Forever"

Marie Nordstrom will have the leading role in "Live Forever," a new comedy by L. B. Yates. The play deals with circus and racetrack people. In the cast will be William Harrigan, James Lackaye, George Howell and Frances Mann.

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Hoffman and Marcin Writing New Play

"The Reward," a melodramatic farce, is fast crystalizing into a stage manager's prompt book under the combined efforts of Aaron Hoffman and Max Marcin.

WHAT THE SHOWS ARE DOING ON THE ROAD

Albany

HARMANUS BLEECKER—The farce comedy, "Penny Wise," was the attraction Feb. 11-12, and the week was filled out with Cohan and Harris's up-to-date musical production, "The Royal Vagabond," with its remarkably large and efficient cast of players. GEO. W. HERRICK.

Allentown—Bethlehem

LYRIC—Marie Cahill in "Just Around the Corner" made a tremendous hit and played to packed houses. "Oh, Lady! Lady," and "Leave it to Jane" had good houses. The current week brings "The Rain-Bow Girl." "Little Blue Eyes," a musical version of "What's Your Husband Doing," which had its first performance here, is due on Monday for three days. Ethel Barrymore in "The Off Chance," and Warfield in "The Auctioneer" are early bookings." FORD L. SHOTWELL.

Bellefonte

GARMAN'S (OPERA HOUSE)—"Charley's Aunt" pleased a large house Jan. 31. "Miss Blue Eyes" turned many away, greatly pleasing the full house, Feb. 7. Receipts the largest in history of house. "Girl Without a Chance" played to a fair house Feb. 11. GEO. T. BUSH.

Buffalo

TECK—"Seven Days Leave," is the attraction this week and is repeating its great success in other cities. Next week George Broadhurst's "She Walked in Her Sleep," is booked and "Experience" is coming later in the month.

MAJESTIC—"Flo-Flo" is attracting capacity audiences here and bids fair to break box office records. Next week Patricia Collinge will appear in "Tillie." David Warfield in "The Auctioneer" is coming soon.

Calgary

GRAND—Jan. 30-Feb. 1. Stuart Whyte's "Cinderella" played to very big business.

Edmonton

EMPIRE—"Cinderella" did big business Jan. 27-29. Company and production excellent. The Rotary Club minstrels played to capacity Jan. 30-Feb. 1 for charity. FORBES.

Cincinnati

GRAND—Otis Skinner in "The Honor of the Family" gave us quite the best work we have seen from him since "Kismet." Special mention should go to Evelyn Varden, who played the part of Flora. The supporting company was excellent throughout.

LYRIC—Lionel Barrymore drew well in "The Copperhead." While the play itself was a trifle disappointing, the production was extremely interesting and Barrymore's characterization was splendid.

"Everyman's Castle" follows at the Lyric and "Three Faces East" at the Grand. GOLDENBURG.

Cleveland

OPERA HOUSE—Mary Ryan, in "The Little Teacher," delighted large audiences at the Opera House this week.

COLONIAL—"Experience" was given its third local presentation this week at the Colonial Theater, and did more business than it did when originally presented. The production, the cast and the theme have all improved with age. LOEB.

Indianapolis

ENGLISH—"Three Faces East" with a good company including Paul Everton, Arthur Elliot, Lillian Walker, David Torrence and others, mystified and thrilled good houses Feb. 3-5. Followed by Frederick V. Bowers in "Im So Happy," the last half of the week, 6-8. Laurette Taylor in "Happiness," Feb. 10-12.

SHUBERT-MURAT—House dark until the last two nights and matinee, Feb. 7-8, when Harry Lauder appeared to S. R. O. at all performances with chairs placed on the stage. This engagement holds the record for any of his previous appearances here. "Seventeen" week Feb. 10. KIRKWOOD.

Montreal

HIS MAJESTY'S—"The Man Who Came Back," week of Feb. 10, proved a tense and gripping melodrama, well staged and well acted. The chief roles are in the hands of James Dreyforth and Katherine Cornell. Week of Feb. 17, "Maytime." W. A. TREMAYNE.

Pittsburgh

NIXON—"The Girl Behind the Gun" came here this week direct from the New Amsterdam Theater, New York, and opened to a capacity house. The week of Feb. 17 Ethel Barrymore will be at the Nixon in "The Off Chance."

ALVIN—"Oh, Lady, Lady!" opened with a good sized audience. The week of Feb. 17, "Experience," by George V. Hobart, will be the attraction.

DUQUESNE—"Come Out of the Kitchen" opened its second and last week with another large sized house. The week of Feb. 17, "The Naughty Wife" will be here on a return visit. IZATUS.

Punxsutawney

JEFFERSON—On Feb. 3 Jimmy Hodge's "Pretty Baby" pleased a fair-sized house. Feb. 5 Lou Tellegen in "Blind Youth" was the attraction. An excellent cast and the production more than pleased a capacity house. "Hitchy Koo" Feb. 10. ROSENTHAL.

Rome, Ga.

AUDITORIUM—"Parlor, Bedroom and Bath" played to the biggest house of the season, Feb. 5, and was the most popular and enjoyable play that has appeared. The star, Eda Ann Luke, in the role of Polly Hathaway made a big hit. A. S. WEST.

St. Paul

METROPOLITAN — "The Man Who Came Back" had good week. "The Bird of Paradise," week Feb. 10 to 16.

LITTLE—Three plays produced under Guy Durrell's direction week of Feb. 3—"Close the Book," "A Matter of Duty," and "Maid of France." PFISTER.

San Francisco

COLUMBIA—Feb. 3, Alexandra Carlisle in "The Country Cousin." It pleased.

ALCAZAR—"Mother Carey's Chicken's" opened Feb. 2. "A Stitch in Time" next. A. T. BARNETT.

Tacoma

TACOMA—"Twin Beds," Jan. 26-27; good business. "So Long, Letty," Jan. 31-Feb. 1-2; large attendance. Eltinge, Feb. 4; good entertainment, well patronized. Josef Hoffman, Feb. 6; large attendance in spite of street car strike.

Toronto

ROYAL ALEXANDRA—Feb. 3 Robert B. Mantell opened in classic drama to capacity business in "Richelieu." "Hamlet," "Macbeth," "Julius Caesar," "Richard III," and "Merchant of Venice" will be given during Mr. Mantell's visit.

GRAND OPERA HOUSE—Feb. 3 "Seven Days' Leave" opened a two weeks' visit to capacity attendance.

PRINCESS—Feb. 3, "Flo Flo" to large audiences, but even with its sparkle and spiel it falls flat after "The Rainbow Girl." DANTREE.

Washington

NATIONAL—"The Girl Behind the Gun" closed a capacity week at the National Theater. Week of Feb. 10, Cyril Maude in "The Saving Grace" played to crowded houses. Florence Nash in "Remnant" follows.

BELASCO—"Oh, Lady, Lady!" played a crowded week. Week of Feb. 10, "A Sleepless Night," a rattling good three-act farce, drew large houses with Irene Fenwick and Ernest Glendinning in the leading roles. "Tumble In" comes next.

POLI'S—The second week of "The Passing Show of 1918" was a continuation of crowded houses. "The Kiss Burglar," opening Feb. 10, filled an excellent week. Marie Carroll and Denman Maley were featured. "Oh, Boy!" follows.

GARRICK—At the Shubert-Garrick, "Please Get Married," with Ernest Truex and Edith Taliaferro as the stars played to good business, Eleanor Painter, "Scandal," by Cosmo Hamilton, with Charles Cherry and Francine Larrimore, comes next. JOHN T. WARDE.

Wilmington

PLAYHOUSE—Klaw and Erlanger's big success, "The Rainbow Girl," played Monday, Tuesday and Wednesday to large houses. Thursday, Friday and Saturday the new musical comedy of Arthur Hammerstein, "Tumble In," was the attraction. J. H. FULTON.

Miss Chatterton's New Play

Henry Miller will present Ruth Chatterton on tour shortly in "The Merrie Month of May," a comedy by George Scarborough. The scenes of the play are laid in Washington at the present time, and Miss Chatterton will be seen as Judith, the daughter of a United States Senator from Arizona.

BROWNIE CARROL (Hazel Sheldon) please communicate with Dramatic Mirror, 243 W. 39th Street, New York, as we have important information for you. Played with "Bringing Up Father" Company during 1918. Information as to her present whereabouts will be appreciated.

"HOBOHEMIA"

Satire of Greenwich Village with Middle Westerner as Hero

Greenwich Village has come into its own. "Hobohemia," a satiric and sentimental comedy, of, by, and principally for Greenwich Village, reopened the Greenwich Village Theater last Saturday night.

With this production of this play the Village Theater takes on more of a professional stamp than has heretofore been the case. The cast has a professional character. A Broadway press agent has been engaged and an orchestra dispenses popular music between the acts.

Of all factors in the new enterprise, the play itself shows the least professionalism in its composition. Adapted by Sinclair Lewis from his story of the same name, it is entertaining rather than educational. And that, after all, may be the aim of the playwright and the management.

The world outside of the Village, however, expected to be instructed accurately in the ways and means of bohemian existence. But all that it learned from Mr. Lewis's exposition was a somewhat exaggerated characterization woven into a conventional story in which a Middle Western Lochinvar saves a sweetheart from the sham and hypocrisy of big city "yearners."

There is excellent material in the idea of a literary efficiency bureau conducted in the energetic and aggressive manner of a real estate office. It was the part of the play which concerned such a means and method of worldly success which proved the most interesting. There was good satire in the transformation of a Hester Street old clothes dealer into a Russian novelist whose vagueness and gloom outdid Dostoevsky. And the "hobohemian" willingness to absorb any new cult that smacked of highbrowism was capitally depicted.

But is there a public outside of the Village or the Square that will appreciate such satire? It remains to be seen.

The Middle Westerner, let it be said, eventually rescues the girl from "back home" by showing her that her aspiringly-artistic friends are for the most part fakers. And Hobohemia is left to itself and its smocks and sandals.

Phil White as the old clothes man, Noel Tearle as a literary hack, and Calvin Thomas as the hero gave excellent performances. Helen Westley and Beatrice Prentice were amusing as a pair of hobohemians, and Geoffrey Stein did well as an Italian cubist painter. Frank Conroy staged the play. LOUIS R. REID.

Mabel Taliaferro to Star under Direction of Edward Robins

Edward Robins, actor and promoter of stock organizations, has entered the field of producing managers.

Mr. Robins's initial venture was effected last week when he entered into a contract with Mabel Taliaferro, who will return to the stage under his management in a new modern comedy entitled "Luck in Pawn," by Marvin Taylor.

The initial performance will be given in Stamford, Conn., on March 7. James Shesgreen will be identified with the enterprise as manager.

"GOOD MORNING, JUDGE"

Sprightly Musical Comedy with George Hassell as Pinero's Magistrate

Traditions are not sacred to the musical comedy manufacturers. The Pinero prestige, maintained painstakingly through a decade or two of problem plays is found to be suitable for a girl-and-music entertainment. And the result is "Good Morning Judge" at the Shubert, as sprightly an offering as has come out of England since the palmy days of 1913.

The musical comedy is a version of the early Pinero farce, "The Magistrate." Upon Lionel Monckton and Howard Talbot, whose tunes have enlivened many a London Gaiety show, it depends for its musical appeal. Upon the broad shoulders of George Hassell rests the burden of the comedy, though, of course, he has the aid of material that has not been dulled by age. The combination is effective.

The songs are pleasing albeit the lyrics are in the main banal. And Mr. Hassell clowns and characterizes his role with a superb variety and resourcefulness. He plays the part of the magistrate who would a-cabareting go, in company with his sportive stepson, only to encounter a raid in which his wife figures conspicuously as a victim. An excellent farcical situation is presented when the humiliated wife is brought to the very court of her husband who has fortunately escaped the police in the raiding episode.

Mr. Hassell is vividly amusing whether assuming judicial solemnity of the court or the boyish buffoonery of the home. Charles King is the naughty stepson, acting with an appropriate irresponsibility and singing in his agreeable manner. Mollie King was a versatile sweetheart, dancing delightfully and radiating a cheerfulness which was quite infectious. Margaret Dale was the indiscreet wife and mother in the case. Cunningham and Clements, Emilie Lea and Aleta Dore skillfully executed various acrobatic and ballet dances. Fred Thompson is the author of the book, and the Shuberts are sponsors of the production.

LOUIS R. REID.

David Belasco Will Stage "Carry On" Benefit

It has remained for David Belasco to top the long list of war benefits with what promises to be the most attractive entertainment that has yet been offered in this field of patriotic service. Calling it appropriately a "Carry On" benefit, Mr. Belasco has announced, for the evening of Sunday, Feb. 23, at his own theater on 44th Street, a special program that will include scores of our most famous women stars. The proceeds are to be turned over to the Stage Women's War Relief to be applied to the work for their Debarkation Hospital Theater No. 5.

"Our Pleasant Sins" Next from Broadhurst

"Our Pleasant Sins," a three-act drama by Thomas W. Broadhurst, is shortly to be produced. The play will be staged under the direction of Mr. Broadhurst and Lee Morrison.

"PLEASE GET MARRIED"

Farce Out-Hattons Hattons in Its Complications

The bedroomiest bedroom farce in several seasons has been furnished the New York shock absorbers by Oliver Morosco at the Little Theater, with Ernest Truax and Edith Taliaferro as the principal players. It is an, oh so intimate view of a bridal chamber. Had it not been deftly handled by the company it would be too shocking even for New York. At the dress rehearsal Sunday night it made an invited audience of wiseacre Longacres gasp — no mean accomplishment.

"Please Get Married" has decided complications, one of which is expressed by the tag line of the second act—by far the funniest of the three —"all undressed and no place to go." The main complication arises out of the fact that a young pair of lovers are married by a burglar wearing clergyman's clothes. After they have started on their honeymoon their parents are acquainted with this quaint situation and the pursuit is on. The chase leads to the bridal chamber and back home again, where it is learned that the marriage was legal, as the burglar was a minister suffering from amnesia and kleptomania.

The bedroom set in the second act hardly resembled a bridal suite as much as it did twin beds pushed into the lobby of some ornate hotel. It had columns and red plush furniture. Only a cigar counter was lacking. The bungalow set used for the first and last acts suffered from acute chromatic complications, a cure of which could be effected only by operations.

The best performances of the piece besides those of Miss Taliaferro and Mr. Truax, was done by Margaret Johnston, who made a bit stand out brilliantly. William Sampson, a capable actor always, was as good as his part would allow, and Ida Darling was adequate.

"Please Get Married" is the maiden work of James Cullen and Lewis Allen Browne. In these gentlemen Mr. Morosco has found somebody that out-Hattons the Hattons.

FRITZ TIDDEN.

Frazee and Bennett Plan Busy Spring

Harry H. Frazee has announced his spring program in association with Richard Bennett. "A Thousand Eyes," by A. E. Thomas and Clayton Hamilton, featuring Frank McIntyre, will be produced in Toronto, Ont., and taken to the Cort Theater, Chicago, for a run starting on March 2. Rehearsals will also be started on Feb. 24 on a new comedy drama, as yet unnamed, by Frederick Landis, author of the novel "Copperhead." Rehearsals for a new farce, "Four Queens," written by Emile Nyitray, will start on March 17. "Every Man's Castle," with cast including Robert Edeson, Wilton Lackaye and Katherine Kaelred, now on tour, will open in New York on March 3 or 10. Mr. Bennett will have complete supervision of casting and producing all plays.

George M. Cohan Presides at Dramatists' Dinner

George M. Cohan was chairman and host at a dinner attended by about thirty prominent members of the Society of American Dramatists and Composers at Delmonico's Feb. 9, held for the purpose of discussing the future of the organization.

Among the members who were present and entered into informal discussions were J. I. C. Clarke, president of the society; Jesse Lynch Williams, Crawford Flexner, Samuel Shipman, William Le Baron, Victor Herbert, Percival Wilde, Rida Johnson Young, George Broadhurst, Austin Strong, Edward Locke, Arthur Hopkins, and Clara Lipman.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 22

Theater	Play	What It Is	No. of Times
Astor	East Is West	*A Chinese Peg O' My Heart*	70
Belasco	Tiger, Tiger	*Well written well acted sex problem play*	122
Belmont	The Little Brother	*An interesting racial conflict*	107
Bijou	Sleeping Partners	*A farce of the Boulevards*	163
Booth	The Woman in Room 13	*Thrilling mystery melodrama*	47
Broadhurst	The Melting of Molly	*Play with music that is tuneful*	66
Casino	Sometime	*Ed Wynn and a girl and music show*	176
Central	Somebody's Sweetheart	*A score of catchy numbers*	72
Geo. M. Cohan	A Prince There Was	*Return of G. M. Cohan to stage*	71
Cohan and Harris	Three Faces East	*Suspense to the nth degree*	218
Comedy	Toby's Bow	*To be reviewed*	16
Cort	The Better 'Ole	*Bairnsfather's cartoons dramatized*	148
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	135
Eltinge	Up in Mabel's Room	*A boudoir farce*	45
Empire	Dear Brutus	*Barrie gives people "a second chance"*	74
44th Street	Sinbad	*Jolson the center of an extravaganza*	214
48th Street	The Net	*To be reviewed*	16
French	French Players	*Copeau's repertory company*	155
Fulton	The Riddle: Woman	*Kalich in continental domestic drama*	136
Gaiety	Lightnin'	*Excellent character comedy*	212
Globe	The Canary	*Girls, music and comedy*	131
Greenwich Village	Hobohemia	*Reviewed in this issue*	17
Harris	The Invisible Foe	*Deals with the occult*	63
Hippodrome	Everything	*Lives up to its title*	312
Hudson	Friendly Enemies	*A German-American discards his hyphen*	323
Knickerbocker	Listen Lester	*A bright musical comedy*	74
Liberty	The Marquis de Priola	*The wickedest man in town*	40
Little	Please Get Married	*Reviewed in this issue*	8
Longacre	Just Around the Corner	*Reviewed in this issue*	162
Lyceum	Daddies	*Sentimental, but not cloying*	172
Lyric	The Unknown Purple	*Purple ray makes the hero invisible*	188
Maxine Elliott's	Tea For Three	*Triangle play in continental style*	181
Miller's	Mis' Nellie of N'Orleans	*Sentimental comedy a la Creole*	23
Morosco	Cappy Ricks	*Wise and Courtenay continue partnership*	46
New Amsterdam	The Velvet Lady	*Herbert music embellishes farce*	24
Playhouse	Forever After	*Alice Brady in sentimental drama*	195
Plymouth	Redemption	*Hopkins produces Tolstoi*	148
Princess	Oh, My Dear	*Latest product of the Oh, school*	104
Punch and Judy	Short Plays	*Three of Dunsanay's best*	24
Republic	Roads of Destiny	*Fate shows the way*	104
Selwyn	The Crowded Hour	*Melodrama of the war*	110
Shubert	Good Morning, Judge	*Reviewed in this issue*	24
39th Street	Keep It To Yourself	*Lively bridal suite farce*	65
Vanderbilt	The Little Journey	*Widely contrasted characters in conflict*	69
Winter Garden	Monte Cristo	*To be reviewed*	6

"JUST AROUND THE CORNER"

Marie Cahill Returns in Bucolic Musical Farce

The friends of Marie Cahill held high expectations for her success in "Just Around the Corner" at the Longacre Theater. Reports had floated East from Chicago that this new comedy by George V. Hobart and Herbert Hall Winslow gave excellent promise of proving a popular success.

And there still is a chance it will find a public west of Broadway. Here the small-town drama has never flourished, save in rare instances, and the new Cahill play is frankly bucolic.

The idea the authors carried in mind in writing it was a splendid one. They hoped to expose those playwrights who for years have been insisting that country folk are mostly virtuous and city folk a set of scoundrels. So they send a city widow to Wattlesville, N. Y., to take charge of her deceased husband's store in the hope of there retrieving the fortune she had lost through a charity swindle.

She engages a typical city set to help her—a reformed pickpocket, a stranded chorus girl and a suspected financier. Together they build up the business and uncover the rascality and meanness of the villagers. But save for those moments when Miss Cahill is singing her songs, which are delightful moments, and during a preliminary scene at the telephone which she plays with consummate skill, the entertainment they offer is labored, commonplace and frequently lifeless.

There are good perfomances in support, especially those given by Wilson Reynolds, Lorin Baker, George MacQuarrie, Glen Anders, Lulu McGuire, Charles Morrison, Clara Makin, Eugenie Blair and Ray Briant. Wallace Owen, Percy Pembroke, Margaret Hoffman and Carl Gray, pianist, assist.

BURNS MANTLE.

H. B. Warner Resigns from "Sleeping Partners"

John D. Williams, producer of "Sleeping Partners," in which H. B. Warner is appearing at the Bijou Theater, has applied for an injunction restraining Mr. Warner from appearing under any other management, Mr. Williams alleging that he has a contract with Mr. Warner that does not expire until 1920.

Though still appearing in the comedy, Mr. Warner has offered his resignation, which Mr. Williams alleges cannot affect the contract. He says Mr. Warner cannot break the existing agreement in order to star either in motion pictures or in vaudeville. Under his contract Mr. Warner receives ten per cent of the gross.

New Mackaye Play Gets Double Opening

Washington's birthday is to be celebrated simultaneously in France and in the United States by the production of a new play by Percy Mackaye, which has been translated into French by Pierre de Lannaux of the French High Commission. The play, entitled "Washington, the Man Who Made Us," will be given at the Theatre du Vieux Colombier the week of Feb. 17-22.

"A SLEEPLESS NIGHT"

Schenectady Enthuses Over New Farce

The initial performance of "A Sleepless Night," a farce in three acts by Jack Larrie and Gustav Blum, presented by Lee and J. J. Shubert, took place at the Van Curler Opera House, Schenectady, Feb. 4. Although Irene Fenwick and Ernest Glendenning are the featured members of the cast, the honors come pretty nearly falling evenly among every one of the players.

The farce is the snappiest and most amusing yet seen here. Charlotta Monterey, in one of the leading roles, gave a delightful performance and to her must go a good deal of the credit for the' success of the play. The work of Lucile Watson, William Morris and Donald Gallaher lent artistic atmosphere that can only be supplied by an all-star cast.

. . .

Rudolph Aronson, Composer, Dead at 61

Rudolph Aronson, for many years a notable figure in the theatrical and musical world, died Feb. 4 at his home, 223 West 107th street, New York, aged 61.

Mr. Aronson built the Casino in the early '80's and made it a center of light opera productions, among them being "Ermine," "The Marquis," "The Madelon" and "Nadjy." He also produced "Cavalleria Rusticana" in opposition to a production of Oscar Hammerstein's. He composed and wrote the full orchestration of more than 150 musical numbers. In addition, he also built the Metropolitan Concert Hall on the site of the present Broadway Theater and for a time managed the Bijou Theater.

. . .

Professional Women's League Entertains

The Professional Women's League, Helen Whitman Ritchie, president; Mrs. Owen Kildare, chairman of the day, entertained 150 members and guests at a matinee tea, on Feb. 3. The hostesses were, Mrs. Claude Hagen and Mrs. H. E. Thompson. Mrs. Grace Cameron was chairman of reception.

. . .

"As You Like It" to Be Seen This Month

"As You Like It," the next new production at the Shakespeare Playhouse will be presented for its first performances on Friday afternoon and Saturday morning, Feb. 14 and 15, and every Friday afternoon and Saturday morning in February. In "As You Like It" Frank McEntee will present Elsie Mackay as Rosalind, and Leonard Willey as Orlando.

. . .

Death of Bessie Abott

Bessie Abott, who for three years was one of America's leading young opera singers, died Feb. 9 at her home, 927 Park Avenue, after an illness of several years. She had retired from the stage on her marriage to the late T. Waldo Story, the sculptor.

She made her debut in grand opera at the Paris Opera, Dec. 9, 1901, as Juliette. Her first appearance on returning to America was with the New York Symphony Society in 1906, and she was for three years at the Metropolitan Opera House.

NO MAN'S LAND

·By Mlle·Rialto·

NEW YORK has only just gotten over the advent of the Spanish dancers who invaded the town in such a brilliant array last season. And as if that had not been enough to disturb the equanimity of all sober housewives, it is now planned to import a whole theatrical troup of Spanish players from South America and establish them here, castanets and all, permanently. At present, the plans are just being formed, and just where they will be housed has not yet been settled.

. . .

JULIA BRUNS has not been able to overcome it; she still has that weakness for the Little Club, and whenever she has an evening to spare she is never too weary to drop in and trip the light fantastic.

. . .

NOW we know what Helen Westley has been pondering about during the luncheon hour over at the English Tea Room—that haunt of theatrical friend and foe alike. Lost in profound thought and buried in the mysteries of deep thinking, her abstraction has been unpenetrated for days at a time by the clattering of dishes and the chattering of the hoi polloi. Not even Charlotte Walker, nor Myrtle Tannehill, nor Rosina Henley could break it. Not even their heartbreaking sobs when the waffles were late and they were trying to make a matinee could distract her. She has been plunged in thought. But at last her secret has been disclosed. Helen Westley is the proprietess of "Ye Cunning Rabbit Gownerie" in "Hoboemia" and she looks so cute in a smock and sandals and everything, just too cute for words. And without anybody to help her or to encourage her she has been able to solve the difficult problem that her idea of a classic dance is the shortest distance between two points and she gives an example of it just to show it can be done, and how amusing it is and all that.

. . .

THIS year seems to be the signal for the younger generation to burst forth into the limelight. Blythe Daly, the daughter of Arnold, the indomitable, has made her debut, and the young daughter of Riccardo Martin has also essayed her first dramatic role in "Lightnin'" over at the Gaiety Theater. Juliet Brenon has also chosen a theatrical career under the Woods banner, and at the present time is in Chicago in "Business Before Pleasure."

. . .

IN addition to playing the stellar role in "Tiger, Tiger," and assuming the part of the little postmistress at the Red Cross Shop on Fifth Avenue, Frances Starr has a few domestic duties which needs must be attended to. The other day she received a letter from one of the matrons of the Foundling Hospital. It stated that a member of their board had been to see the Belasco play, and was much impressed by the amount of darning she accomplished during one of the acts. She said that she was expressing a number of the socks belonging to the younger children to the theater, and that she trusted that out of the goodness of the actress's heart she would improve each shining hour by mending and returning them, thus taking a load from the overworked matron's heart. Miss Starr complied with the request, and smuggled in a number of her home cooked jellies for good measure.

. . .

MARIA BARRIENTOS has just arrived in this country from a tour of South America. She arrived with her little son, her mother and a retinue of servants, but with no jewels. No, they were not stolen, they were not mislaid, nor were they held by the customs authorities. Mme. Barrientos has made a vow that if all those who are near and dear to her escape the ravages of the epidemic, she will deny herself the pleasure of wearing her jewels for six months. So during her stay in America Mme. Barrientos will shine in her art alone.

. . .

JANE COWL finds time to do her bit. In company with a couple of mere men she is now heading one of the committees appointed to arrange entertainments at the K. of C. hut at Times Square.

. . .

EDITH YAEGER, who has improved the shining hour by writing playlets and sketches, has sailed for France, where she will produce plays for the boys under the auspices of the Y. M. C. A.

. . .

CONSTANCE COLLIER also has set sail for the other side, and was one of the passengers on board the "Adriatic," which steamed for Liverpool last week.

. . .

THERE is no end to the balls that are taking place during this post-war season. Last night another one took place at the Biltmore. It was Roshanara's idea. She simply could not bear to let Valentine's day go by unheeded, so she gave an Indian ball, which was not lacking in atmosphere. There were Indian Princes and Maharajahs, and mystics, and Hindoos, and charmers, in fact everything Oriental. Roshanara danced the moon flower dance, which was written for her by Maloof, the Syrian composer, and the crowning event of the evening was the unveiling of beauty at one o'clock, beauty being represented by Edith Hyde.

. . .

MRS. COBURN has set herself a difficult task. She does not want the girls who come under her professional guidance to appeal to the eye of the masculine population alone. She wants them to win the favor and the approval of the fair sex. Here are a few of her helpful hints to her pupils:

"A girl must know what to do with her hands, her feet, her eyes and her mouth," said Mrs. Coburn recently. "She must, of course, be pretty, and as regards prettiness in a woman—mind, I do not mean beauty—I quite realize that a man is the best judge of what appeals to him, and really there is no accounting for tastes. Some persons, usually very critical, admire faces whose names I would rather remember, to paraphrase a witticism of Oscar Wilde's."

IS THAT SO!

Isabelle Lowe, the featured player in "The Melting of Molly," at the Broadhurst, has been signed up for a five-year contract, by the Shuberts. A new play by Louise Carter has been purchased for Miss Lowe, which will star the actress next year.

Edward P. Temple, who staged "Maytime," "Little Simplicity" and "Good Morning, Judge," has been chosen to direct the staging of "Yesterday," the new opera comique, shortly to be produced by Lee and J. J. Shubert.

Emilie Lea, the dancer appearing as a featured member in "Good Morning, Judge," at the Shubert Theater, has been engaged to play an important role in Reginald De Koven's new opera comique, "Yesterday," when it is produced in the near future.

Wybert Stamford will sail for London on Feb. 15, after having staged "Good Morning, Judge," at the Shubert Theater.

Walter Sherwin has replaced Frank Beamish in the role of Stephen Darrell in "Seven Days' Leave" on tour.

Charles Purcell, recently featured in "The Melting of Molly" at the Broadhurst Theater, has been given an important role in "Monte Cristo, Jr.," opening at the Winter Garden Wednesday night, Feb. 12. As the result of this change Isabelle Lowe has been elevated to the position of featured player in "The Melting of Molly."

Mabel Withee is now playing the title role in "Little Simplicity," now in its last week at the 44th Street Theater. Carolyn Thomson, who formerly played this role, has been transferred to "Maytime" and opened with the latter piece in Cleveland.

Gordon and William Dooley returned to the cast of the Morris Gest Century Midnight Whirl, Feb. 10.

Galwey Herbert, who created the role of Capt. Cornelius Keys in "Seven Days' Leave" at the Park Theater last season, and who resigned from the cast to enlist with his son in the Canadian service, has returned—alone—and will resume his role with the war drama at Buffalo, Feb. 10. His son remains in Flanders, a silent tenant of the fields where poppies grow.

Jean Stuart withdrew from the cast of Seven Days' Leave" with the close of the Brooklyn engagement, Feb. 8, to enjoy a rest after six months steady work. Eleanor Scott L'Estelle replaced Miss Stuart.

Beverly Sitgreaves has sailed for France to join Mme. Sarah Bernhardt in Paris and continue with her in all her future appearances.

Stuart Walker is to direct the "Yale Dramat," the first post-war entertainment of the Yale Dramatic Association, given for the benefit of the Stage Women's War Relief.

. . .

"Tish" Goes on Stage

"Tish," a play made by Edward E. Rose from the stories of Mary Roberts Rinehart, will be produced out of town next month by Augustus Pitou, with May Robson as the star. The play will be brought to New York after a short tour.

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WITH THE STOCK COMPANIES

Vaughan Glaser Gives Benefits for Charity

A series of special Sunday night benefit performances has been arranged for the Prospect Theater, Cleveland, by Vaughan Glaser, and the members of his stock company, the first of which was given last Sunday night with unquestionable success. All gross receipts from these entertainments are to be turned over to the Little Sisters of the Poor.

Castle Square Theater Changes Name

The oldest theater and stock company in America, the Castle Square in Boston, where the Castle Square Stock has held forth twenty-two years and where Edmund Breese, Frances Starr, Josephine Victor and others won their first success, will, beginning Feb. 24, be known as the Arlington Theater. This change has been made necessary by the changing of the name of Castle Square to Arlington Square by the Boston city authorities.

Blaneys to Open in Fall River

Harry C. and Charles A. Blaney arrived in Fall River Feb. 8 to make final arrangements for the opening of their season of stock at the Academy of Music. Everything has been arranged and the season will open March 10. The company will be known as the Blaney Players.

New Stock Companies

"Doc" Marsh of Canton, O., is organizing two stock companies for the summer. He will open them March 10 and run them until Labor Day. One company will be in Staten Island and the other in Newark, N. J.

Buffalo

STAR—The Knickerbocker Players this week are offering "The Naughty Wife." "The Misleading Lady" is announced for next week.

ACADEMY—The Academy Players this week are bidding farewell to Academy audiences with "Pretty Pet." Next week the regular vaudeville season will open at the Academy with complete change of bill Monday and Thursday. TAYLOR.

Chicago

HIPPODROME—Week of Feb. 10, Great Northern Players are presenting John Hymer's comedy, "Maggie Taylor, Waitress," with vaudeville bill.

WILSON AVE.—North Shore Players opened season, Feb. 10, with "Lilac Time." Theater has been redecorated. Crowded house. ATKINS.

Edmonton

ORPHEUM—Jan. 27-29, "What Happened to Mary," Jan. 30-Feb. 1, "The Girl in the Taxi." The company gave their usual excellent performance in both plays and business was very good. "The Devil" follows for a full week. FORBES.

Jamestown

SAMUELS—The Guy Astor Stock company at the Samuels Opera House is rapidly making good. For the current week the company is appearing in "The Arrival of Betty." LANGFORD.

Lowell

OPERA HOUSE—Week of Feb. 3, "It Happened in Lowell." A feature was the Oriental dancing of La Belle Masquee. Excellent business. Week of Feb. 10, "The Unknown Voice." L. E. BOLDUC.

New Bedford

NEW BEDFORD—Enid May Jackson appeared to splendid advantage before capacity houses as Marjorie North in the feminine lead with the Warren O'Hara Players in the presentation of Sidney Toler's drama, "Playthings," at the New Bedford Theater, throughout the week of Feb. 10. Alfred Swenson was excellent in the principal masculine role. MACPHAIL.

Newport, R. I.

COMMUNITY—New stock company opened Feb. 13 with "The Cinderella Man." "It Pays to Advertise" and "Cousin Kate" coming. W. F. GEE.

Oakland

YE LIBERTY—Week of Feb. 10, Ye Liberty Players revived "Two Orphans" to good business.

FULTON—Week of Feb. 10, Maude Fulton used "Kitty MacKaye" as her farewell vehicle. Good production and business. McINTOSH.

Pittsburgh

PERSHING—"A Grain of Dust" was the play for the first half of the week. Fine production and crowded houses. The last half of the week, "What's Your Husband Doing?" had its initial Pittsburgh showing. LATUS.

Philadelphia

ORPHEUM—The Mae Desmond Players offer, week of Feb. 10, at the Orpheum, "Very Good Eddie." "It Pays to Advertise" will be given week of Feb. 17. COHEN.

San Diego

STRAND—"Potash and Perlmutter in Society" was the offering of the Virginia Brissac Stock company for the week of Feb. 3, and scored.

Schenectady

VAN CURLER—With an advance sale unparalleled in local stock history, Mae Desmond and company opened Tuesday matinee, Feb. 11, with "Daddy Long-Legs," this play to be presented until Monday evening, Feb. 17.

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TAKING ENCORES

Val and Ernie Stanton opened in a new act at the Royal this week. They met with unqualified success. Among their songs is "De Da De Da"

Bert Hanlon recently played Ed Wynn's role in "Sometime" when Wynn was ill. Last week he appeared at the Century Sunday concert. "Jim, Jim," was one of his songs.

Marie Cahill is in "Just Around the Corner," at the Longacre. One of her interpolated songs is "At the Dixie Military Ball"

Johnston Hoffman

Ed Morton is one of the most popular singing singles in vaudeville. He is using "I Love Her and She Loves Me," in Savannah, this week

One of the bright spots in the show at the Moulin Rouge is Thelma Carlton. Without hammers she sings "Tacking 'Em Down."

Watinger

Frances Kennedy is singing this week "The Navy Will Bring Them Back."

At top is Bee Palmer, of Ziegfeld Frolic. She sings "I Want to Shimmie."

Apeda

Nellie V. Nichols is one of the most pleasing and distinctive singing character comediennes. Among her successful numbers is "A Good Man is Hard to Find."

Moffett

Lumiere

Lon and Grace Harvey have evolved a bright vaudeville act. In it they use "Let Me Sleep Until My Daddy Comes Home."

Nixon Connelly

VAUDEVILLE VOLLEYS—From

Mabel McCane's Return — Tribute to Roosevelt by the Keith Houses—Colonial Theater Has New Life—More About Jazz —Screen Stars Invade Two-a-Day

MABEL McCANE is giving New York the first professional glimpse of her for nearly a year and a half. An unchivalrous dentist so wrenched the pleasing continuity of her features by extracting a tooth given to Simon Legree pangs that it was necessary to put stage activities behind her and have a whole left cheek re-carpentered. Surely an untraceable job was done.

Miss McCane's new vaudeville venture, however, is not without a shadow. On her trial opening at Wilmington, just as she was to go on, a telegram arrived announcing the death of Charlie McCarron, who wrote her new revue. Arriving in New York she found that, true to her sex, her resplendent wardrobe simply won't stay put. A new item displayed at the Palace is a Dresden China gown to replace the one of Paul Poiret design worn in her first number at the Colonial last week. It blends beautifully with the porcelain clock—a conspicuous object of her stage setting.

Vaudeville Honors Roosevelt

Again the theater has been one of the first organizations to come forward in the time of sorrow. Now, it is not for charity, but in a great memorium for a great American—Theodore Roosevelt. E. F. Albee felt that a formal expression of sympathy and respect from the theatrical profession could not be more fittingly given than in its own institutions. Consequently, he made arrangements for all of the Keith houses in Greater New York to hold services last Sunday in honor of the foremost of the fighting Roosevelts. Prominent men spoke at each theater and the program also included eminent musical talent. The occasion drew large numbers from both the public and the profession.

E. F. Albee at Palm Beach

Incidentally, Mr. Albee is keeping pace with Messrs. Dillingham, Ziegfeld, Smith and Golden as a patron of Southern resorts. He has torn himself from his desk and is having a well-earned holiday at Palm Beach. He always takes one at this season, which is the only leave of absence the office boy will allow him to have.

Beatrice Morgan Welcomed Home

It was a regular home week for Beatrice Morgan with her new act, "The Comeback," at the Harlem Opera House. She was a stock star in the theaters of that neighborhood for well nigh five consecutive years. It was in the good old days of stock when half the audience after the play sought the stage door to see the leading lady exit from the footlights into real life. Her absence in Broadway productions didn't leave her former fans without memories. They brought them and their whole families, even presents too, to celebrate at every performance. Miss Morgan, you'll recall, was one of the twenty actresses David Belasco chose to replace the original of Frances Starr's chorus adviser in "The Easiest Way."

Colonial Theater Re-Born

The Colonial Theater has come back with a bang—financially and artistically. For a time it was having a little holiday on a toboggan slide. But the powers that be finally hurried I. Robert Samuels, who had just had a lot of fun at two quilting parties in patching up both the Royal and the Alhambra, over to the Colonial and ordered him to use some Charlie Chaplin legerdemain in reversing its route. However, what goes in the movies doesn't always strangle the ticket box—at least immediately. Yet, Samuels was patient, which means he didn't "rush" the manicurist. For he got real splinters in his hands. Notch by notch, he drove his wedge under the house of prosperous yesterdays and up the path of adversity, until now the Colonial has regained all of its old prestige. The powers that be accuse Samuels of the deed, but he modestly places the blame on the big comedy, singing and dancing shows. Who is guilty? Only the box office hides the facts.

Rock and White Bust Records

Rock and White must have been one of the dancing shows which Manager I. Robert Samuels claims stitched up the Colonial. Their advance sale was the biggest in the history of that theater. It is their farewell engagement at least for a long, long time. "Over There" has beckoned. They will appear in one of Alfred Butt's new shows. It's as sure as interest on Liberty Bonds to forecast that they will be as popular in Picadilly as on Broadway.

Regarding Ernie and Val Stanton

That Ernie and Val Stanton give smooth performances in their new act, "Two English Boys from America," arises, doubtless, from the fact that they have learned from an experience in their beginnings of the danger of helter-skelter preparation. The Stantons hail from Freeport. There they often did specialties between acts to liven up road-weary productions. It was during one of these at-home affairs that the traveling manager found at the last moment that the part of the butler was still an open date. Wildly he besought the two Freeporters to call in a fellow townsman capable of acting the intricacies of the part. Thinking nerve was the proper dope for such a crisis, they had the village daredevil hastily dispatched to the theater. The butler had one line to say, "My Lord, the Carriage Waits." The rural desperado was told his entrance cue, coached in his line and guided to the correct wing. However, he became so absorbed in the play that when his cue was spoken it went unheard. The actors pushed him on the stage. He clasped his hand to his forehead and yelled in distress, "My Gawd, a hack, a hack!" There was no more show that night. Consequently the Stantons never present a new act without much rehearsing.

Jazz Controversy Increasing

The number of authorities claiming to have in hand the infant source and development of the jazz band is increasing, and appears to be creating unusual speculation in the musical world. Here is what members of the "Original Dixieland Jazz Band," who have been making a tour of the Keith theaters and who will shortly be a feature of the London Hippodrome, claims in a letter to Vaudeville Volleys:

"The Jazz band, scientifically explained, is the efforts of the New Orleans levee school of music. It had its beginning in that productive region, where loose joints and syncopation evolves Buck dancing and ragtime.

"The 'Original Dixieland Jazz Band' was the first band of its kind in the world, and the first to introduce this kind of music north of the Mason and Dixon line; also the first in Chicago and in New York, where they have earned a reputation.

"The word jazz originated in the North. In the South, where this style of music is played, the musicians are termed fakers.

"The 'Original Dixieland Jazz Band' composes their own music and the Victor Phonograph Company made their first records, which were also the first made of jazz music. They composed *Livery Stable Blues* and *Dixieland One-Step*, which started all the other jazz bands in the business. Since then they have also composed *Look at 'Em Doing It, Ostrich Walk, Jazz Band Ball, Tiger Rag, Skeleton Jangle, Bluin the Blues, Sensation Rag, Mournin' Blues, Clarinet Marmalade, Fidgety Feet, Lazy Daddy, Satanic Blues* and *'Lasses Candy*.

"As the 'Original Dixieland Jazz Band' creates and originates and the rest imitate, jazz bands may come and jazz bands may go, but it will be here forever."

Bee Palmer to Jazz Europe

Broadway is going to lose Bee Palmer for a while. "The Original Dixieland Jazz Band" has persuaded her to go a trouping with them overseas. This will not be for some time, however. Enough at least for her to take a little fling at vaudeville, which she has been coaxed to do for some time, and not without craving for the experiment herself. Of course, she will shimmy in the two-a-day. No performance of hers would be complete without that terpsichorean curio.

Jack Royal's New Theater

Cleveland is to have a new vaudeville theater some time in the next two or three years. And to vaudevillians Cleveland means Jack Royal, the present manager of Keith's Hippodrome in that city. Jack hails from Boston, but you'd think the South had blessed him. His hospitality overrunneth. Performers never arrive in their dressing rooms without his personal conducted inquiry as to whether the appointments meet with their definition of comfort. He is their father confessor, philosopher and friend. It is a true fact that many a disheartened artist has left Jack's roof with enough of the Royal pep inculcated in him and with technical suggestions concerning his act's improvement to regain self-confideuce and to convert shaky material into pay dirt. There is no manager in the Middle West who has so much of the public's esteem. Is it any wonder that people refer to the new theater as Royal's?

Jack Curtis' Gifted Daughter

Gus Williams hasn't allowed the pride of Beatrice Curtis' parents, who are Jack Curtis, the genial vaudeville agent, and Anna Chandler, the well-known single, to take a moment's holiday. Nor have audiences for that matter either. He says she's a wonder. The little girl is no more than a school miss. But already she is registering glimpses of natural gifts for the stage while supporting Gus Williams in his present vaudeville tour. In booking office files no question mark appears after her name, but instead in non-escapable red ink there is underscored, "watch and see."

Gertrude Newman Clear Sighted

Another winning maiden who will be a "billing" bound to record is Gertrude Newman. She has just come out the West—all breezes and determination. The latter she possesses in bushels. "You must be crazy," said the family—still with Pacific mist in their eyes—"to think of warming Broadway hearts." But with clearer vision and backed-up with the courage of successful engagements on the Golden Gate's small time, she took a chance for obtaining Manhattan dates. Her few bookings have raised the eyebrows of those who know. So much so that several of the Keith's experts hurried up to Proctor's 125th Street Theater to watch her work. Manager O'Neil of that theater says she is the most cordial guest he has had for some time.

And Still They Come

Vaudeville seems destined to be the magnet for all the popular girls just at present. It can't be because they're minus engagements, for they all have lucrative movie allotments. Perhaps the reason is, even though they be girls, they possess a keen sense of shrewdness. Realizing that pursuing the same occupation gets one into a rut, they are wise enough to know the value of a change—hence are contracting for it. At least that is the explanation Mary Miles Minter gives for forsaking the studio for the snap of the two-a-day. "I want to freshen up," she says. "The click of the baton is better drilling than that of the camera." Other screen artists who have already preceded her with the same end in view are Edna Goodrich and Olga Petrova. Who will be the next to seek vaudeville's pep and discipline? Step up, please.

IN VAUDEVILLE

NEW ACTS WHICH BID FOR METROPOLITAN VAUDEVILLE FAVOR

Emma Carus

Emma Carus' act is a gem. Not that it is high brow. Heavens be thankful for that. We need too with such hoydenish funsters as she not to have her wholesome comedy hide under an encyclopedia that requires a magnifying glass to find out what it was all about. At first on her entrance in a formal evening gown and grand dame stride it was feared she would be a little stiff-necked. But quite the opposite, she has seen too much of life, as the humanness of her delivery indicates, to hand out such a damp glove as that. She hustles right in to make every one merry. Her *Howdye Do* song vanished any particles of gloom. Then she brushed her accompanist out to make hay before the fatal July 1st, and she spared not those who intend to cheat her out of her stein full and destined milk and pop into the suds pail. The audience approved of her grief. Her Irish Song and emerald costume in her third number was a convincing census that there were as many Blarneys as anti-prohibitionists in the audience. In her exit lines, Miss Carus, almost left the comic for the pathetic when she compared her life as an actress with those of the home women out front. It demonstrated that nothing is so powerful as a touch of human interest to endear one self to an audience. Her act will be a long success because it reflects the feelings of real people. HIGGINS.

Harry Green

Harry Green, who has kept the Cherry Tree philosophy of George Washington green for over four years will not abandon that policy in his new act by Aaron Hoffman. It will be a sequel to "The Cherry Tree" under the name of "The Average Man," and will have as its central character the same George Washington Cohan, only now at the age of forty-five. Mr. Green will abandon the "Cherry Tree" next week and will open his new act in the wilds of Jersey before bringing it into New York. HIGGINS.

Bradley and Ardine

Bradley and Ardine in their new act, "Follies of Song and Dance," at the Royal, last week, display a tasteful offering. Their own setting, being in subdued colors and minus conspicuous ornaments, does not detract from their songs and dances, but enhances them, assisted by Eddie Moran's good piano accompaniment. Both Bradley and Miss Ardine open in regulation raiment and later change into creations of Mikado luxury. As encore pullers *The China Moon* and *The Spanish Song* sold well. Miss Ardine's black plume and net combination used for a final exit gasped the audience into an ovation. HIGGINS.

Louise Dresser and Jack Gardner

Louise Dresser, with her husband, Jack Gardner, in a new act, "The Union," by Jack Lait, are not going to allow booking agents to keep the continent between them, and that is the theme of their act, too. They nail, saw and hammer the material together before the audience and the rehearsing is all to their pleasure. It consists of good songs, the most popular of which are, *Have You Heard? The Ghost of Old John Barleycorn, There's a Skeleton in the Closet* and *About Our Neighbors*, the latter is made sparkling true in characteristics by Miss Dresser. All through the act the pair elate over their professional combination and furnish much amusement at the difficulties theatrical couples encounter when relentless art keeps fond hearts asunder. These little opportune disclosures establish a neighborhood like intimacy between them and the audience, which makes "every man and his wife" feel that this footlight matrimonial yoke will go home to coo and quarrel just as will be their own program. The act being such a mirror will keep it a big time booking. HIGGINS.

Val and Ernie Stanton

Val and Ernie Stanton returned in a new act to the Metropolitan two-a-day at the Royal last week. If it were not for their English accent, which is comically pleasing, they could be taken as glee club boys at a fraternity funfest—to wit, their student goggles, their magnetic good fellowship and the kindergarten simplicity of their material. Val's gesticulations with two blocks of wood tied to a piece of string in less youthful and deft hands would be like a heroine waving her handkerchief to a forever departing lover, whereas with him it kept the house roaring. Ernie's length, contrasting considerably with his partner, gave him the advantage in getting more funny kinks in the eccentric dancing. His flings at ventriloquism and operatizing the mouth organ, too, will profit him equally in the big time success which the act is likely to get. HIGGINS.

"The Memory Book"

"The Memory Book," a sort of Dresden china sketch in rhyme by Frances Nordstrom, is beautifully staged by William Pinkham, who with Miss Nordstrom and a couple of kiddies form the cast. Miss Nordstrom plays an old lady, who, in looking through her memory book, brings into vision certain scenes of her life, one in childhood, one in young motherhood, and one in happy old age. The three settings are very pretty, particularly the one for the childhood episode. MARTIN.

IS THAT SO!

Madame Olga Petrova opened her new vaudeville engagement in Washington this week, and duplicated her former success in this line of entertainment.

Captain Eddie Rickenbacker, American premier ace, is negotiating for a vaudeville engagement.

Joan Sawyer has put on a dance drama from Wilson Mizner's pen. It had a successful tryout at Albany.

Emma Carus has incorporated herself under the laws of Illinois, to be known as the Emma Carus Company, Inc. It is reported that the capitilization is not less than $30,000.

Frank Rice has been engaged as assistant superintendent of the Palace Theater.

Allen Linehart, who is rated the best juvenile in vaudeville, is duplicating that record as leading man in the road company of "The Crowded Hour."

William Friedlander's pen never seems to get dry. His latest is an act for Donald Roberts and Blanche Wilson.

Jane Courthope received a letter from the Philadelphia Woman's Club in appreciation of her work.

Marty McHale, the well-known pitcher of the Red Sox and Yankees, who plans to return to the diamond as a coach this season, is introducing in vaudeville Alex Sullivan's and Lynn Cowan's new song, *I Can't See the Good in Goodbye*.

Eddie Parks and Sammy Burke are preparing a new act which will probably soon be broken in at Greenpoint.

Ralph Ash, formerly of Ash and Shaw, is working up a single.

Eddie Richards of Bennett and Richards, while playing in Chicago, received news of his mother's death and immediately came East, canceling all dates for the present.

Arthur Row has closed his vaudeville act and is now at liberty.

Sam Kessler, who has been released from the army, is going to produce tabloids for the Virginia and Carolina Managers' Association.

. . .

Le Marie, Hayes and Company

Le Maire, Hayes and company's new act "The American Aces of Spades" is a black-face concoction of patter on things à la military. Considerable wisdom was shown in their selecting immaculate uniforms instead of blue ones, which conveyed the correct intent of their patriotism that they were more picturesquely interested in war than in its dentistry. They have their own drop and use a freak airship which emphasizes the local color of their lines concerning that department of military service. A shotgun, while not at all consistent with sea dogs' toggery, was another prop rich in laughs. Their quick, crisp diction utilized every trace of comedy to a syllable in their material. HIGGINS.

(*New Act continued on page* 281)

TALENTED ACTS AT THE PALACE

Belle Baker, Mabel McCane, the Sharrocks and George White Equal Hits

The Palace bill this week is a parallel to E. F. Albee's frequent slogan, "Nothing is too good for vaudeville." First honors cannot be given to any particular act, however, it must be said that Belle Baker was the first presiding hostess. Without a doubt, she is the Montague Glass of song.

Surely Mabel McCane also runs close to the top-notch position in the matter of her new revue's attraction values. The richness of its settings, the refinements of its features and the talent employed, especially Grant and Wing, are a trinity which did not escape the enthusiasm of the audience, as soon as they realized they were being let in on a production of distinct class. Miss McCane's numbers were all good, but she is best as a drawing room ingenue, brought forth particularly when wearing frocks necessitating work of that strata, namely the Dresden China one and a debutante creation used in the last number.

Harry and Emma Sharrock are still bewilderingly psychic in their mind reading act, "The Fair Ground Fakirs." Truly that is their chief feature, but they came about as near as anyone has in presenting the great domestic drama, "When Hook Meets Eye." Their manipulations to accomplish the peaceful union of these two great warriors when Miss Sharrock puts on the attire of Madame Fakir, contains genuine satire. The Sharrocks are double current entertainers, mystic and witty.

Selma Brantz opens the bill with some good juggling. "Sailor" Reilly, with biceps that seemed acquainted with a uniform that minus pressing looked service prized, followed. His songs, as usual, took well. LeMaire, Hayes and company (new act) had the third spot and their patter on things military were lively lines for hauling in laughs. For dancing that makes beautiful pictures in an effective setting the Greater Morgan Dancers furnish that credible service. Marion Morgan, herself, dances with authority and keen interpretative insight.

Clifton Crawford came back with his moving picture monologue and scored.

The annual dance contribution of George White, although not new, ranks high in entertaining values. White has some nimble and graceful dancers. His imitations of his brother dancers built in with bright lines, alone are almost an individual offering. To brush up his act for this Palace engagement, he added a new feature, "Dance of Jets" with a special new drop. It received equal favor with his other numbers.

Marcelle's bears and playmates did some interesting stunts and closed the bill. HIGGINS.

THIS WEEK'S SWING AROUND THE CIRCUITS

Buffalo

SHEA'S—"What Girls Have Done" is the headline attraction at Shea's this week. It is composed of the Morin Sisters, the Warren Girls, Queenie Dunedin, Ardelle Cleaves, and Pauline Chambers. *I'm Always Chasing Rainbows, Kisses,* and *Regretful Blues* are the song hits of the act. Mrs. Gene Hughes and company are appearing in "When He Came Back."

The Seven Honey Boys are using *When We Went to Sunday School* and *Pretty Doll.* Irving Newhoff and Dode Phelps in "A Barrage of Song Characterizations"; Frank Crummit singing *On a Little Farm in Normandy* and *Rock a Bye Your Baby with a Dixie Melody,* Diero; Mr. and Mrs. Alf Loyal and the Three Daring Sisters complete the bill. CHARLES B. TAYLOR.

Chicago

MAJESTIC—Lillian Russell, musical comedy favorite, heads the bill here week, 10th. Others on the bill, Harry Watson and company, Al Herman, Polly Moran, DeLeon and Davis, Page Hock and M. Brent Hayes, Bert Wheeler and company.

PALACE—Blossom Seeley company in "On High Seas" head the bill. Carl Jorn, Klein Brothers, Merian's dogs, Miller and Mullen, Petty Reat and Brothers, and others. ATKINS.

Cincinnati

KEITHS—"Not Yet, Marie," a musical comedyette, by Frank Stammers, was featured on a bill that was above the ordinary. The songs, *I'll Be Rich When I Marry You* and *Oh Those Pictures* scored. Emily Darrell was entertaining in a monologue. Edmond Hayes and company presented the sketch "Moonshine." Tarzan, Rose and Moon, The Four Ankers, Moss and Fry singing *Rose of No Man's Land, Someday I'll Make You Glad* and *Somebody's Waiting for Someone,* all scored heavily.

EMPRESS—Glo Giffin, Florence Winters and Roy Lewis should be mentioned for their sketch "Down and Out," which was easily the best thing on the bill. GOLDENBURG.

Lowell

KEITH'S—A good bill is composed of Stagpole and Spier, in singing and dancing; Johnson and Crane, Walter Le Roy, Emily Lytton and William Henry Roper, Jr., in "Neighbors"; Chief Caupolican, the Milady Garden, Williams and Wolfus. L. E. BOLDUC.

Pittsburgh

DAVIS—"The Sirens," by Frank Stammers proved a treat. The songs that made hits were *The Kiss Burglar, The Old Fashioned Girl* and *Oh, You Wonderful Girl.* Emily Darrell and her dog made a hit. She sang *Goodby Alexander.* Oklahoma Bob Albright, the cowboy tenor, was given a rousing reception. The Four Roeders gave exhibitions of physical culture. Charley Grapewin and Anna Chance in "Jed's Vacation," Dave Irwin, Hallen and Fuller, and Fern, Biglaw and King completed the bill.

LYCEUM—Catharine Crawford, and her nine Fashion Girls headed the bill. Corbett, Shepard and Dunn sang *Land of Beginning Again; The Kiss that Made Me Cry, Spagonie, Dixie Land's in France, Minnie Do the Shimmie for Me.* Faye and Jack Smith sang *Don't Cry Little Girl, Don't Cry,* and *Fancy You Fancying Me. Won't You Come Back to Me* and *Some Day I'll Make You Glad* were taking numbers sung by "Schuyler." Tom Davis and company and "Al" Carpe, the fiddler, completed the splendid bill. LATUS.

Philadelphia

KEITH'S—Cecil Lean and Cleo Mayfield of "Blue Paradise" fame were Keith's headliners this week. Mr. Lean wrote the music of their act. The most popular song was *Sally.*

Nan Halperin by popular request continues another week. Her songs *Military Wedding* and *The Debutante* went big.

George MacFarlane sang some new songs written by his accompanist, Harry De Costa, *Do You Remember Dewey at Manila,* and his anti-prohibition song, *Wet Your Whistle* brought down the house.

The bill was rounded out by the Le Grole troupe of acrobats, Edythe and Eddie Adair in "The Boot Shop." Howard and Ross and the "four Irish Mortons." COHEN, JR.

Schenectady

PROCTOR'S—The bill is considerably above the average. The Y. Tetsuwari Japanese troupe in acrobatic stunts entertained. Mabel Whitman and Dixie Boys were pleasing in a number of syncopated songs. Claire Vincent in "No Trespassing" offered a very amusing sketch. Anthony and Rogers, in a patter of Italian dialect, walked away with the hit of the bill. The Ara Sisters appeared in a dancing specialty. LOUIS SAHR.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

There's a Little Bit of Indian in Every Little Girl	Mabel McCane
The China Moon	Bradley and Ardine
I Can't Get Along With You	Newhoffs and Phelps
Say, Howdye Get That Way	Ruth Roye
Good-Bye, France	Mabel Burke
A Wonderful Thing Has Come Into My Life	Sallie Fisher
Oh, Johnny	Joe Morris and Flossie Campbell

Good Entertainment at Loew's American

The bill at Loew's American for the first half of the week is headed by James P. Donovan and Marie Lee in a skit called "Doing Well, Thank You." John T. Doyle in "The Red Flash" is assisted by Marion Willard and company. Other acts include Pond and Swift, Bevan and Flint, Maletto Boneoni and Martin and Clare.

The last half of the week, Werner-Amoros Trio, in an offering called "Love's Follies," and Grace Leonard and company are featured, along with Santry and Norton, Elsie White, Arthur Pickens and company and other acts.

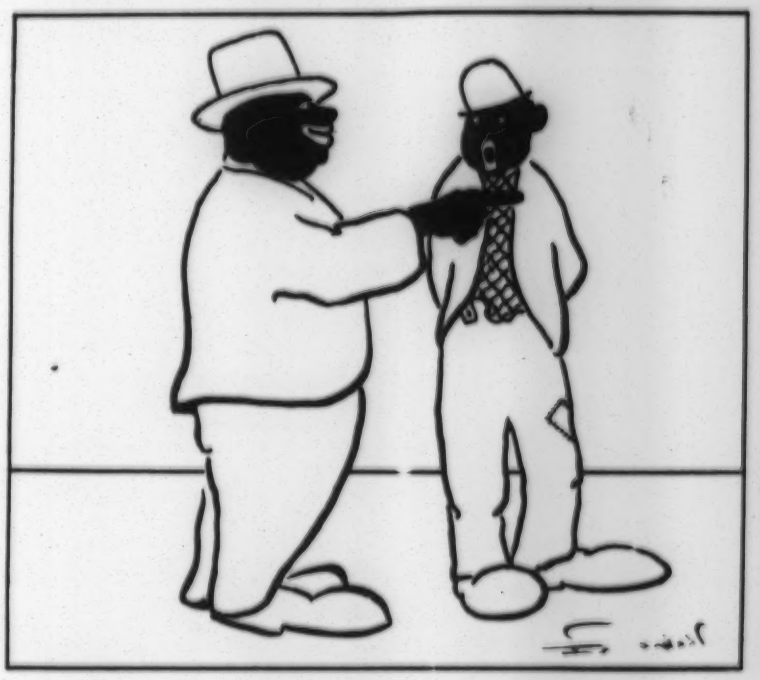
* * *

Variety Festival at Proctor Houses

Proctor's Fifth Avenue Theater is offering a Mid-Winter Variety Festival, made up of a number of acts, chief among which are Edith Daly and Logan and Geneva, the first half of the week. Patrico, Booth and Leander, Ward and Cullen and Hugh Herbert will compose part of the bill for the second half.

At the 125th Street Theater, Foster's dogs perform phenomenal tricks. There are also Lillian Grossman, Bob Sterry and company, and others. The last half will include Logan and Geneva and Clara Howard.

VAUDEVILLIANS—By Ed. Randall



FEDERAL INQUIRY INTO VAUDEVILLE BUSINESS BEGUN

Trade Commission Takes Testimony in Alleged Monopoly by the V. M. P. A.

A vital precedent will likely be established by the suit brought by the White Rats Realty Company, Inc., against the Vaudeville Managers' Protective Association and other defendants to recover $372,000 damages for alleged conspiracy to destroy their business by reported attempt of the defendant to have their property absorbed by the National Vaudeville Artists.

The vaudeville managers believe they have a "Merchant of Venice" legal discovery in that vaudeville is essentially an amusement and not a business proposition, and therefore any complaint of a monopoly cannot come within the focus of the law and particularly the Sherman Anti-Trust law.

It is also reported that the same managers hold that this interpretation applies to the Federal Trade Commission's complaint, the real source of which is believed by them to have emanated from the executive offices of the White Rats Actor's Union via Harry Mountford, its head, to help further the suit of White Rats Realty Company, Inc.

Gives Vaudeville Statistics

Some interesting statistics regarding the vaudeville business were given by Pat Casey, general manager of the V. M. P. A., testifying last week before the commission.

Mr Casey said there were 907 vaudeville houses in the United States, of which 422, or 48 per cent, were in the association; that in normal times between five and six thousand acts, with eight or nine thousand actors, were employed; that there were about twenty thousand vaudeville actors in the United States, of whom from eight to ten thousand were continuously unemployed, and that if it were not for the personal representatives the actors would have work only about one-quarter of the time that they do have it.

"The reason for this," Mr. Casey said, "is that only a small percentage of vaudeville actors will get up in the morning and rustle work. In all my experience I never have seen one looking for work early in the morning."

The question of the "closed shop," for which the White Rats actors' union, fought, was brought up and Mme. Sarah Bernhardt's name was introduced. Testifying to the effect of the "closed shop," Mr. Casey said:

"It would be impossible for Mme. Bernhardt to work unless she became a member of a labor union. It might be impossible for her to act then, for members of the union might find that there were numbers of their members out of work and demand booking for them first. In these circumstances acts would not keep up with the times, and all vaudeville houses would have to close their doors."

* * *

Joe Parsons, who with Dave Irwin is doing a skit called "A Message from the Front," was taken ill in Pittsburgh Monday morning. Irwin had to go it alone and made good.

IN THE SONG SHOP

Music Industries Organize—Lee David Lands at Last—Kellette Branches Out—Remick Gets Sallie Fisher

By E. M. WICKES

A SHORT time ago when the subject of the affiliation of all musical industries came up for discussion, a few wiseacres looked upon it as a great joke, predicting that it would never happen. At the last meeting of the Music Publishers Protective Association, however, the members unanimously decided to affiliate with the Music Industries Chamber of Commerce, which is a new organization of all the allied trades in the musical industry.

The report of Ed. Marks, Chas. K. Harris, and Isidore Witmark, the committee appointed to investigate the proposition of the new organization, induced the Music Publishers' Protective Association to affiliate.

The Chamber of Commerce has on its roster the Greater New York Music Publishers and Retailers Association, the Music Publishers' Protective Assn., the National Music Roll Manufacturers, the National Music Publishers' Assn., the Music Supply Assn., Music Supplies Assn., National Musical Merchandise Assn., National Piano Manufacturers' Assn., Association of Piano Tuners, National Association of Piano Travelers, and the Band Instrument Manufacturers' Assn.

Report has it that the jobbers are planning to organize and become a member of the Chamber of Commerce.

Lee David Lands at Last

For the past year Lee David has been going about his business writing songs and placing them with various publishers, including Gilbert & Friedland, Shapiro, Bernstein & Co., Harry Von Tilzer, and others. But, unfortunately, Lee wasn't able to turn out anything that would enable him to ride around in a limousine. Not so long ago he wrote "Wild Honey," placed it with Gilbert & Friedland, and then went out nights to do a little work on his on account. As a result Lee has every jazz band and orchestra in the hotels and cabarets playing his new number several times a night; and the best part of it is that they are just crazy to feature it. Several phonograph companies sent for his "Wild Honey," making it look like Lee David has at last put over a real number. The moral of this yarn appears to be that if you can get the jazz bands and orchestra leaders in the city anxious to play your stuff you have a valuable piece of property. Several have done the same thing before Lee, and each one has landed a hit. In any case, the jazz boys and leaders are good mediums for trying out new numbers.

Kellette Branches Out

A few years ago when seventy-five per cent of the population was writing photoplays, with the other twenty-five per cent doing the reading and producing, John William Kellette was doing newspaper work in New Rochelle. Just why he picked out that town no one has ever discovered. But John William was a worker, and always had an eye out for a side line. And in due time he contracted the photoplay bug. For months he used to stop the editor of Thanhouser every time he met him on the street and hand him his latest photoplay masterpiece. John averaged about three plays a week, and he used to have three returned. One week he handed the editor three and received four in the mail. After six months of trying he landed a story and then became a regular writer. Later he became a director. Now he's butting into the song game. He placed "I'm Always Blowing Bubbles" with Kendis & Brockman, which is reported to have been taken over by Remick & Co. It looks as if John William Kellette is going to give some of the regular song writers a run for the hits. Good luck, John.

The Two Jesters

They played the Harlem Opera House last week. One played the piano while the other sang. Sometimes they sang together. But they sure did know how to put over a song, and had the audience been allowed to have its way, the Two Jesters would probably be singing yet. With a little improvement to their act, the Two Jesters should be on the big time giving similar acts a run for first honors in this style of entertainment.

Remick and Sallie Fisher

Jerome Remick & Co. have issued a new song called "A Wonderful Thing," by Clare Kummer, which Sallie Fisher is featuring in her musical skit, "The Choir Rehearsal." Remick has also added Jack Mahoney to his staff of writers.

Silver Busy Accepting

During the past month Maxwell Silver, general manager for Gilbert & Friedland, has been kept busy accepting orders for the published numbers, as well as accepting new songs. From Jack Mahoney he took "I'd Give the World to Know," which is an ideal minstrel ballad, and also a coon song from Jack. From Nat Vincent he took "Bring Back Those Wonderful Days," a novelty number that possesses plenty of comedy and "punch" without being vulgar. While he was busy taking these numbers, Gilbert & Friedland sent in a new ballad called "I Found You." Then Lee David came along with "Wild Honey" and Silver did a little more taking.

Coming and Going

Belle Baker is going big with "Don't Cry, Frenchy, Don't Cry," published by Waterson, Berlin & Snyder.

John McCormack has just made a wonderful record of "Love's Garden of Roses" for the Victor. Chappelle & Co. have it.

Abner Silver, formerly with Morris, has joined the staff of Witmark, and will write with Alex Gerber. Their first number is called "Up in Mabel's Room."

E. Moray Publishing Co. has moved from 146 W. 45th Street to the offices in the Exchange Building, 145 W. 45th Street, formerly occupied by the Echo Music Co.

EMMA CARUS A HIT AT THE RIVERSIDE

Jimmy Lucas a Last Moment Substitute—Harry Green Good

Although with a hustle to get an act to substitute for James and Bonnie Thornton after the orchestra had began to start the week off, the Riverside bill for this week started and ended smoothly. Jimmy Lucas and company were the obliging rescuers. They rushed up from the Colonial and were a scream. When it came to their piano stunt, Emma Carus helped roll the piano out herself, which assistance the audience appreciated.

The Four Readings opened the show, with unusual juggling. Dorothy Toye and Sister followed with operatic and tuneful selections that earned repeated encores. Harry Green offered Aaron Hoffman's "The Cherry Tree," which from the murmur of the audience, it was conveyed that they had made a special attempt to witness its farewell. Green, as George Washington Cohan, did some real acting.

The Walking Music Store is the billing of A. Robbins and Partner. They had better chosen "The Old Curiosity Shop" for a title. Such a collection of laugh-getting articles as Robbins drew from his clothing would equip a miscellaneous store and have the clerks' sides splitting all day. A good fellow was Olsen & Johnson, a nut musical team. Their first exit using the brass rail of a bar and their third exit using a mechanical dancing doll, had the psychological punch, which nearly stopped the show.

Emma Carus (new act) was the headliner. She went with a bang. Her opening song was "How do you do." The audience applauded the greeting, but their hearts were right in their hands during her monologue on prohibition. While her accompanist is in no way her partner, she has him do double duty as a feeder to her jokes. The combination is a regular joy burst.

Capitalizing on the fact it was their first vaudeville experience together, Louise Dresser and her husband, Jack Gardner, played up the situation in their own act, "The Union," by Jack Lait, for all that it was worth, to the regret of no one. Their song, "Have You Heard About My Neighbors," especially, kept the baton working. They were a success.

Ivan Bankoff, with artistic and creative dancing, closed. HIGGINS.

JOS. W. STERN HAS 25TH BIRTHDAY

"House of Hits" Marks Quarter Century of Success

On Feb. 7, 1919, Joseph W. Stern & Company celebrated their twenty-fifth anniversary as music publishers. Judging by the pace they are setting, it is not unlikely that the house established by them is destined to last through many similar periods, like the older European music firms, which have been handed down from generation to generation.

Their aim has been ever to build on a lasting foundation, rather than to own a catalogue ephemeral in its nature. They have been quick to recognize merit in others and in their time, have brought to the musical field much talent which otherwise might have remained hidden for a long period.

Their sales manager, J. S. Barr, is authority for the statement that the January business of Stern & Company exceeded by far any previous month in the 25 years of the firm's history. He predicts that at the rate they are going, these youngsters (with 25 years' music experience behind them) will, barring mishaps, between this and their golden anniversary, establish the representative music publishing house of America.

Speaking of their present catalogue, Stern's general manager said: "Ours is not a one-type catalogue, but so many sided in its make-up as to embrace every phase of music from grand opera to blues."

The MIRROR man, before leaving, gleaned this additional information from others on the Stern staff. In 25 years the Stern Company has occupied in all, four different locations near Broadway. Each move was further uptown and into vastly increased quarters. After the first location (Fourteenth Street) each move was into their own specially constructed building, the last being the ten-story establishment they now occupy at 102-104 West Thirty-eighth Street, with additional professional offices next to the Palace Theater on Broadway. It is on the cards that they are to make one more final move to the heart of the new uptown theatrical district, where they can house all their departments under one roof. It is not generally known that outside of many real estate holdings and mercantile interests, they control a thriving play bureau with important connections in London, Paris and other centers.

SELMA BRAATZ

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REISENWEBER'S

Feb. 9, 1919.

DRAMATIC MIRROR,
239 W. 39th Street,
New York City.

I have an idea that I owe you a vote of thanks for showing me how many friends I have in New York City.

In some of your recent numbers of the Dramatic Mirror you have been running a great deal of talk about the originator of jazz and the shimmie dances. At the outset I didn't know anything about, not aware of the fact that the Mirror has gone into the vaudeville field. So you can picture my surprise when fellow performers began phoning to me wanting to know why my name hadn't been mentioned in connection with the origin of the shimmie stuff.

Up to date I have had at least one hundred and fifty performers phone to me about the matter, which means that you must have quite a bunch of readers in the vaudeville line. Judging from the calls I received, I suppose if one could telephone across the continent for a nickel, I would be kept busy answering phone calls.

Just the same I sincerely thank you for being the means of letting me know that I have so many friends in vaudeville willing to go to the trouble of phoning me after reading the articles in your paper. From now on I assure you that I'll never miss reading a copy.

Very truly yours,

Sophie Tucker.

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VAUDEVILLE DATES AHEAD

Week of Feb. 17—Week of Feb. 24 in Parenthesis

NEW YORK: ALHAMBRA—Bryon & Broderick (N. Y., Riverside); Challen & Keke; Gilbert & Friedland; Kennedy, Frances (Bklyn, Bushwick); McCane, Mabel. COLONIAL—Girl in the Air. PALACE—Ashley, Arthur; Carus, Emma; DeWitt, Burns & Toriance; Fisher & Co., Sallie (Bklyn, Orpheum); Robbins (Wash., Keith's); Sawyer, Joan; Where Things Happen. RIVERSIDE—Bernard & Duffy; Bradna & Derrick (N. Y., Royal); Goodrich & Co., Edna (N. Y., Royal); Lucas & Co., Jas. (Bklyn, Bushwick); Lyons & Yosco (Wash., Keith's); Morton, Clara; 4 Mortons (Bklyn, Orpheum); Yip Yip Yaphankers. ROYAL—Edwards Co., Gus; 4 Headings; Lady Alice's Pets (Bklyn, Orpheum); Seymour, H. & A. (Wash., Keith's); Sharrocks, The (Bklyn, Orpheum); Thornton, —J. & B. (Boston, Keith's); Very Good Eddie.

BROOKLYN: BUSHWICK—Adair Co., Jean (Balto., Maryland); Chilson-Ohrman; Fenton & Fields; 4 Haley Sisters (Balto., Maryland); Rita Maria Orchestra; St. Onge & Ritchie; Zarrell & Co., Leo. ORPHEUM—Espe & Dutton; Gaby, Frank; McGivney, Owen (N. Y., Royal); Worth & Co., Muriel; Selbini, Lala.

ALLENTOWN: ORPHEUM—1st half: Bon Voyage; Cooper & Riccardo; Emmett, Georgia; McIntyre & Robbins; Retter Bros.; last half: Dean & Co., Julia; Schoen, Billy; Sultan; Willing & Jordan.

ALTOONA: ORPHEUM—1st half: Little Miss Manhattan; 2d half: Marconi & Fitzgibbons; Wheeler Boys.

BALTIMORE: MARYLAND—Doner, Ted (Bklyn, Bushwick); Gordon & Rica (Lowell, Keith's); Lean & Co., Cecil; Price & Co., Georgie; Royal Gascoignes (Buffalo, Shea's); Shaw, Lillian (Phila., Keith's).

BINGHAMTON: STONE—1st half: My Lady's Gown; Walsh & Mack; Wilson, Frank.

BOSTON: KEITH'S—Art (Prov., Keith's); Hyams & McIntyre; McIntosh & Maids (N. Y., Colonial); Olsen & Johnson.

BUFFALO: SHEA'S—Mlle. Dazie (Toronto, Shea's); Grapewin & Co., Chas.; (Toronto, Shea's); Gruber's Animals (Toronto, Shea's); 3 LeGrohs (Toronto, Shea's); Lydell & Macy (Toronto, Shea's); Wilbert, Raymond (Toronto, Shea's).

CINCINNATI: KEITH'S—Boyarr Troupe; McDonough, Ethel (Indpls., Keith's); Marx Bros.; Mayo & Lynn (Louisville, Keith's); Watts & Co., Jas.; York's Dogs (Cleve., Keith's).

CLEVELAND: KEITH'S—Duttons, The (Tole., Keith's); Morton & Glass (Tole., Keith's); Race & Edge; Russell, Lillian; Tompkins, Susan (Dayton, Keith's); Watson & Co., Harry (Dayton, Keith's).

COLUMBUS: KEITH'S—4 Ankers; Halperin, Nan (Youngstown, Hipp.); Kimberly & Page; Klein Bros. (Youngstown, Hipp.); Martelle; Rasso & Co.

DAYTON: KEITH'S—Haines Co., Robt. T. (Tole., Keith's); Nitta Jo; Pederson Bros.; Rice & Werner (Tole., Keith's); Rose & Moon (Columbus, Keith's); Spanish Goldinis (Erie, Colonial).

DETROIT: TEMPLE—Cycling Brunettes (Rochester, Temple); Duncan Sisters (Rochester, Temple); Jessell, Geo. (Rochester, Temple); Libonati (Rochester, Temple); Moss & Frye (Rochester, Temple); Powell & Co., Katherine (Rochester, Temple); Seeley, Blossom (Rochester, Temple).

ERIE: COLONIAL—Elkins, Fay & Elkins; Kleist, Paul; Miller & Lyle.

GRAND RAPIDS: EMPRESS—Bison City 4 (Tole., Keith's); Clark & Sylvia; 4 of Us; Mack & Co., Wilbur; Millard & Marlin (Tole., Keith's); Stampede, The.

HAMILTON: KEITH'S—Barnes, Stuart; Clinton & Rooney; Dukane & Co., Harold (N. Y., Riverside); Guerro & Carmen; Hale, Willie; Langdon & Co., Harry (Montreal, Keith's); Lee & Cranston (Hamilton, Keith's).

HARRISBURG: MAJESTIC—1st half: Bostock's Riding School; Brown & Jackson; Marconi & Fitzgibbons; Stoddard & Hines; Wheeler Boys; 2d half: Little Miss Manhattan.

INDIANAPOLIS: KEITH'S—Bergere Co., Valerie; Gray & Byron; Man Off Ice Wagon (Dayton, Keith's); Not Yet Marie (Detroit, Temple); 3 Rosaries (Louisville, Keith's); Tempest & Co., Florenz.

LOUISVILLE: KEITH'S—Browning Co., Bessie; Clayton Co., Bessie (Cincinn., Keith's); Gordon, B. & H.; Imhoff, Conn & Corenne (Indpls., Keith's); Keane & Williams; Martyn & Florenz (Cincinn., Keith's).

LOWELL: KEITH'S—Bowman & Brooke; Browne, Geo. N. (Prov., Keith's); Kerner & Co., Ott (Portland, Keith's); Kitner & Reaney; Rooney & Bent (Prov., Keith's).

MONTREAL: KEITH'S—Bobbs & Nelson; Bush Bros.; Elbs, Wm.; Juliette (Hamilton, Keith's); Lewis, Henry; Doc O'Neill.

PHILADELPHIA: KEITH'S—Avon 4 (Boston, Keith's); Belleclaire Bros., Beyer & Co., Ben (Balto., Maryland); Duffett Co., Bruce (Buffalo, Shea's); Nielsen-Terry, Phyllis (Balto., Maryland); Rajah; Reilly, W. J.; Stevens, Emma; Wood & Pryor.

PITTSURGH: DAVIS—Cornelli & Gibson; DeMar, Grace; Laurie & Bronson; Leonard Co., Eddie; Melnotte Duo.; Molton & DeLong Sisters (Grand Rapids, Empress); Travers & Co., Roland. HARRIS—4 American Beauties; The Filmers; Grindell & Esther; Healey, Eddie; Loraine, Bud; Nelson Animal Actors; Telaak, Billie & Irene; Thorne & Co., Harry.

PORTLAND, Me: KEITH'S—Allen, Fred; Doris & Russell; Doree's Imp. Quintette (Lowell, Keith's); Girard's Monkeys); Holland & Hay; Roye, Ruth (Lowell, Keith's).

PROVIDENCE: KEITH'S—Arnold & Allman (Lowell, Keith's); Baker, Belle (Boston, Keith's); Hayward Co., Jessie; Howard's Ponies (Boston, Keith's); Joleen Sisters; Milo (Portland, Keith's); Nugent Co., J. C. (Boston, Keith's); Swift & Kelly.

ROCHESTER: Temple—Ball & Bro., Rae (Buffalo, Shea's); Cullen, Jas.; Fink's Mules; Smith & Austin; Wood & Wyde; VanCellos (Tole., Keith's); Van & Schenck (Buffalo, Shea's).

SYRACUSE: CRESCENT—1st half: Field Sisters; Some Baby; Smith & Garfield; Sid Stewart; 2d half: Fraser Finlay & Co.; Lee & Bennet; Sterling Saxophone 4.

TOLEDO: KEITH'S—Melnotte & Leedum; Nestor & Vincent (Grand Rapids, Empress); Parsons & Irwin (Grand Rapids, Empress); Shayne, Al. (Pitts., Davis); Sherman & Utry (Grand Rapids, Empress); Somewhere with Pershing (Grand Rapids, Empress); Study in Sculpture (Youngstown, Hipp.); Tarzon (Grand Rapids, Empress).

TORONTO: HIPPODROME—Gray & Sister, Mona; Held, Wilbur; 5 Martins; Mayor & Manicure; Millard Bros. SHEA'S—Crumit, Frank (Columbus, Keith's); 3 Daring Sisters; Diero (Bklyn, Orpheum); 7 Honey Boys (Erie, Colonial); Hughes, Mrs. Gene (Montreal, Keith's); Loyal's Dogs; Window, Muriel.

UTICA: COLONIAL—1st half: Flager & Malia; Frazer Findlay & Co.; Ladellas; Stanley, Stan; Whitman, Mabel; 2d half: Lorner Girls; Mignon, La Petite; The Novellos.

WASHINGTON: KEITH'S—Desval, Olympia; Dobson & Co., Frank (Phila., Keith's); Jackley, Helen; Lord & Fuller; Rogers, Allan; Sweeties (Pitts., Davis); Whitfield & Ireland (Balto., Maryland).

WILMINGTON: GARRICK—Kramer & Morton; Lester 3, Doris; Sweet, Chas. R.; Steadman, A. & F.

YOUNGSTOWN: HIPPODROME—Bensee & Baird; Janis & Chaplow (Cleve., Keith's); Clarke Sisters (Cleve., Keith's); Dicky & Co., Paul; Hines, Harry; Hopkins, Ethel (Pitts., Davis); Keane & Golden (Dayton, Keith's); Morak Sisters (Pitts., Davis).

BRIDGEPORT: POLI—1st half: Clark & Francis; Crawford, Clifton; DeShelle & Co., Dorothy; Gordon & Day; 2d half: Herne & Co., Eddie, Kalmar & Brown; Leland, Jenet & Warren; Mack & West; Pietro. PLAZA—1st half: Guilano & Margurite; Harmon & Harmon; De Forest & Co., Sherman; 2d half: Harkins & McClay; Monroe Bros.; Neff & Murray; 7 Glascow Maids.

HARTFORD: POLI—1st half: Fixing the Furnace; Gallagher & Clifford; Mills & Lockwood; Monroe Bros.; Monte & Parte; Oklahoma Four; 2d half: Clark & Francis; Cook & Savo; De Forest & Co., Sherman; Kay & Co., Dolly; Lillian & Equilla Bros.; Some Bride.

NEW HAVEN: BIJOU—1st half: For Love and Money; Guilland & Marguerite; Harkins & McClay; Harmon & Harmon; Lillian & Equillo Bros.; Reed & Armstrong; Rinaldo Bros. PALACE—1st half: Herne & Co., Eddie; Kalmar & Brown; Leland, Jenet & Warren; Leutts, Armstrong & Schramm; Mack & West, Scranton, Harry & Anna; 2d half: DeVore, Armand & Wall; Gordon & Day; Lockwood, Gladys.

SCRANTON: POLI—1st half: Cheating the Stork; Duncan, Sammy; Duval & Symond; Two Sports; Webb, Martin; 2d half: Graves & Co., George; Harmony Girls; Jason & Jason; Rives & Roberts; Sports in the Alps.

SPRINGFIELD: PALACE—1st half: Cook & Savo; O'Niel, Doc; Schooler, Marmein & Dave; Ward, Tom & Dolly; 2d half: Broadway Today; Gordon & La Mar; Harlequin Trio; Hayes & Co., Dorothy; Oklahoma Four.

WATERBURY: POLI—1st half: Gordon & La Mar; Hayes & Co., Dorothy; Pietro; Rinaldo Bros.; Some Bride; 2d half: De Shelle & Co., Dorothy; Heney & Grayce, Harvey; Mills & Lockwood; Monte & Parte.

WILKESBARRE: POLI—1st half: Graves & Co., George Harmony Girls; Jason & Jason; Rives & Roberts; Sports in the Alps; 2d half: Cheating the Stork; Duncan, Sammy; Duval & Symonds; Two Sports; Webb, Martin.

Jos. Derlin & Co.

Jos. Derlin & Company are experimenting with a new sketch not named as yet. The material is good, but speed and finish are still needed, which only practice can furnish. The plot is simple and extremely amusing. A young man is advised in his mother's letter to marry a modest and sweet girl; but he thinks he prefers the more dashing kind and believes he knows their sophistication thoroughly. This point the author should make stronger to contrast with what follows. Comes into the young man's home a country-side appearing maid who has lost her way. He falls in love with her innocence. But —? his watch and valuables find their way into her handbag. When his back is turned about half the room exits with her. A big laugh is lost when the whiskey bottle is not included in her thefts. The audience's mirth increases with every steal. Working in more shoplifting will doubtless give a long life to the sketch.

HIGGINS.

George Banks

George Banks enters on a "hurray, hurray" song and is all dash and smiles right at the beginning. This tempo of personality he maintains until his exit. His monologue will be good when he becomes accustomed to hearing himself say it. It was so new to him that he enjoyed the jokes as much as did the audience. HIGGINS.

Bailey and Cowan

Bill Bailey and Lynn Cowan returned to Proctor's Fifth Avenue Theater with a rebuilt musical and singing act that is going with "sure fire" speed and is winning much popularity. A woman, unnamed in the billing has been added to the act, and although she appears only in the opening and closing numbers, her work fits in well with that of her two partners. For the opening and closing, the trio—two saxophones and a banjo—presents popular medleys. During the act Cowan, at the piano, sings *Dixieland Is Happyland, When I'm Dry, Come on, Papa* and *Kisses* with considerable success. As a whole, the act is pleasing and well produced.

GRAY.

Gertrude Newman

Gertrude Newman is a single who gives every evidence of working into a strong singing act. She has personality, intelligence and ease of deportment. Working entirely in a spot, she makes an effective appearance in an old rose evening wrap and white net dress. Her most effective song is "My Barney Lies Over the Ocean." She also yodels a bit and plays the piano. Several of the booking men were present to see her try-out. HIGGINS.

"The Girl in the Air"

"The Girl in the Air" is just what it claims to be—spectacular, electrical and scenic. A very personable young woman, in a flower-decked swing decorated with globes of lights, floats over the stage and into the auditorium, singing. Her opening song is *I'm Always Chasing Rainbows.* She also sings *Till We Meet Again* and *How'd You Like to Be My Daddy?* In this last number she favors several gentlemen of the audience with flowers. Altogether, it is a pretty act, and eminently suitable for opening. MARTIN.

Breatrice Morgan

Beatrice has a nifty little sketch in "The Come Back." At present it is played in comedy tempo. When it is speeded up into a farce many of the meaty laughs which are now anticipated by the audience will then take them by surprise and be more appreciated. The plot is about a psychic-scientist who mixes up his doctrines and his wife into an extremely funny and unique situation to prove them. Miss Morgan makes good material for sceintific research, and Mr. Gonnery acted as his cult's diploma would require. HIGGINS.

The Dublin Girls

The Dublin Girls, a new sister act, as their name indicates, use the Emerald Isle as the basis of their material. They enter singing, "Take Me Back to Erin," and one wears a green dress. Irish brogue also accents their diction. Their most popular song is "When I First Met Sweet Peggy." Imitating a little girl by one of them in a spot, with the other at the piano, makes the audience respond heartily. They make a sure-fire close by singing an old stand-by, "Hail, Hail."

HIGGINS.

Edgar Barnett, Al and Loie Bridge have been engaged to appear with Raymond Hitchcock in the third edition of "Hitchy Koo," opening in New York Oct. 1.

Toronto

SHEA'S—Helen Ware in "The Eternal Barrier," is unique. A very attractive newcomer is Lily Leonard, who assists George Sampel. George Jessell sings *They All Want to Marry a Soldier* and *My Bonnie Lies Over the Ocean.*

LOEW'S—"Prescott" and Hope Eden in mindreading tests headline the bill, which also contains Joe Darcy in a fairly good black face turn.

HIPPODROME—"Kincaid Kilties," a company of excellent entertainers, head the bill in Scotch songs and dances. "Four American Beauties" are very funny singing tramps. GEORGE M. DANTREE.

Washington

KEITH'S—Mme. Olga Petrova, the famous stage and screen star, leads the program in a group of songs and recitations in which she notably displays her genius. Comedy is afforded by the Avon Comedy Four in "A Hungarian Rhapsody." Ruby Norton and Sammie Lee were popular in songs and chatter. Other acts were Princess Rajah, Val and Ernie Stanton, Bernard and Duffy, Owen McGiveney and Lady Alice Pets. JOHN T. WARDE.

Wilmington

GARRICK—There's lots of comedy on the bill at the Garrick Theater this week. One of the real big things is the miniature musical comedy, "The Candy Shop," by Herman Becker. Other numbers on the bill that made a hit with the audience are the Royal Gascoignes, the Musical Hunters and Allman and Evans.

J. H. FULTON.

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PHOTOPLAY MUSIC

Conducted by MONTIVILLE HOWKINS HANSFORD

WEEKLY CHANGE OF MUSICAL SETTING IS PROBLEM REQUIRING MUCH TIME AND TROUBLE

By PHILIP EDWARDS

LEADERS in general over the country and in houses where the feature runs longer than one day usually say that the first show is somewhat in the nature of a dress rehearsal. This first show makes one wish for another day sandwiched in between our present day and night system—a special day for the preparation of motion picture shows. But no such arrangement can be had. And probably if we had such a system, there would be still more kicks about the value of time and the lack of it. On the big street of Broadway most of the houses are settled down into the week's run on Sunday night at the first show. This is a great night for crowds and the doors have to be closed to comply with the fire law regarding standing room. This practically takes place every Sunday night during the winter season, unless some very bad picture fails to draw. But that has rarely been the case since the beginning and ending of the war. There is something pleasing in nearly every program, and the crowd is bent on getting into some sort of entertainment.

Getting Final Touches

By Sunday night the musical part of the program has been fairly well settled. The soloists have worn off a little of their nervousness and the conductor has found just where to vary his tempo in order to reach the close of the picture at the same time as the operator. Perfect synchronization is almost impossible at the first show, and this fault is excusable. It is practically impossible to get everything just right in so short a time. This applies particularly to marches in the news reels. A march to be of any effect must come out at the end of the reel and stop at the end. Otherwise it is bad setting. Of course, it is easy to stop in the middle of a march theme, but it is not good taste. A march goes too rapidly to slow down and make an ending. Sometimes in order to get a march theme to fit a certain part of a news feature, the first measure must be started as soon as the title comes on, and sometimes it is necessary to play until the following title is almost through, in order to complete the theme and end it in a rational manner.

Versatility in Arrangement

A rare little touch in setting short subjects was recently noted at the Rivoli Theater in a dance done by Ruth St. Denis and some of her pupils. A theme from Goldmark's "Queen of Sheba" ballet was used. In a dance, "The Peacock Dance," a still shorter musical phrase was wanted. The one selected was only of a few seconds duration, but it was a completed expression in spite of its short length. The man selecting such a phrase must be versatile, and even then he often has luck with him. It follows then that the man with the biggest repertory will find it easier to set such odd places in pictures than the man who is more limited.

I had the pleasure of standing with one of our uptown organists in the lobby of a prominent motion picture house last week, and when I called his attention to the way in which the orchestra closed with the curtain every time, he seemed a little astonished. And he wished to know if the operator timed his machine with the orchestra! Of course such a question is excusable in anyone who has never watched such work. But if he were to see a rehearsal of this same show he would understand that the operator was the last one in the world to depend on. He might go to sleep. In the small theater such excellence does not prevail; and many managers think it a waste of time to worry much over the way a picture is to be played. But such managers are not to be envied.

Problem of Correct Setting

Correct picture setting requires time and trouble and a great deal of what may be called brain-racking. It is not enough to know that a certain selection is called *Whispering Pines* or *Heartaches*, but it is necessary to know that at a certain measure in a certain piece there begins just the sort of passage you are looking for. This requires musical knowledge and a memory of the first order. But this is the sort of work that pays. An example of this variety of musical setting was shown on Broadway last week in Nazimova's new picture, "Out of the Fog." This photoplay gives unlimited chance for the imaginative musician. He can do what he wishes, for there is room for every variety of effect of the legitimate type. In the setting played at the Rivoli, there was scarcely a piece that was started at the beginning, all of them being used for a particular passage.

To show what care was used for the musical presentation of this picture, Hugo Riesenfeld worked several days in selecting the musical numbers, and then changed several of them at the last trial. In the big scene where Job sees Faith with her baby and a few moments after strikes her, the orchestra used a section of the Tschaikowsky *Pathetic* Symphony, working up to the jumping of the woman into the sea. This part of the film was studied and run backwards in order to get the exact moment for the climax. The bell-buoy and organ added the surf effect in a manner not soon to be forgotten.

NEW PHOTO PLAY MUSIC RELEASES

Longing, Huerter		Boston Music Co.
Interlude, Lucas		Boosey
Autumn Memories, Hope		Chappell
Trailing Arbutus, Garbett		Carl Fischer
Orientale, Seeboeck		Presser
Mountain Music, Kriens		Schirmer
Wistful Thoughts, Branscombe		Schmidt
Love Song, Cadman		Wood
Good-Bye, Shot and Shell!	Peck	Stern

RIALTO—NEW YORK

"Jimmy Valentine" Played for Ethel Clayton Picture

The Rialto program last week opened up with the *Marche Slave*, Tschaikowsky, as the overture, with Hugo Riesenfeld and Nat W. Finston conducting. A Burlingham scenic, "Ascent of the Matterhorn," followed, after which James Harrod, tenor, sang *Mary of Argyle*. The Rialto Magazine showed some interesting scenes of a bird hospital and Zoo, during which the orchestra played Herbert's *Whispering Willows*. Scenes on a French battleship brought out the old *Father of Victory* by Ganne. And for aquaplaning the orchestra struck into *Hop-a-long*.

As a tribute to the late Theodore Roosevelt, Hugo Riesenfeld staged a beautiful number, Gladys Rice in Gounod's *Ave Maria*, with appropriate scenic effects by John Wenger. The violin obligato to this was played by Sascha Fidelman. Candelabras further enhanced the dignity of the scene. The feature was Ethel Clayton in "Maggie Pepper," and was shown to a musical setting in keeping with its light character; *Jimmy Valentine* was played for a night scene where the crooks plot to steal Claire.

Rudolf Friml's "Gloriana" furnished the orchestra material for the intermediate light number, and Arthur Depew played a fantasy on themes from "Faust" as a closing organ solo.

* * *

WASHINGTON—METROPOLITAN

Big Musical Score Arranged for Salome

The attraction being shown the current week at Crandall's Metropolitan is "Salome," with Theda Bara. A fine musical score was provided by George M. Rubenstein, who included among other numbers *The American Festival March* (Rissenfeld), *Scenes Pittoresques, En Boheme* (Massenet), *The Atonement of Pan* (Hadley) and the *Preislied* from "Die Meistersinger." The orchestration of the entire score is very complete, furnishing the Metropolitan orchestra under the direction of the leader, Jesse Heitmuller, the opportunity to display itself in fine form.

STRAND—NEW YORK

Excerpts from "Andrea Chenier" Used for Farrar Film

Geraldine Farrar headed the Strand program last week. Her latest picture, "Shadows," pleased the big audience that thronged the house on Sunday night. Carl Edouarde had selected an excellent dramatic musical setting for this feature. He used excerpts from "Andrea Chenier" in the more dramatic scenes. An excellent waltz, *Entr' Act*, by Helmsberger, was played for the waltz scene at the opening of the picture. Also the so-called "Minute" waltz of Chopin. For the scenes in the western dance hall, *Pretty Baby* was played.

The news reels included flood scenes for which the orchestra played Tschaikowsky's *June*. And for a body of marines the celebrated *Semper Fidelis* was heard. The last scene being of the two American soldiers who first entered Berlin, it was shown to *Stars and Stripes Forever*.

A musical feature was the duet from "Pirates of Penzance," sung by Mabel Day and Richard Bold. A new drop had been painted for this number. Joseph Martel, baritone, also added to the vocal offerings by singing Molloy's *Kerry Dance* and the new French marching song, *Madelon*. He received generous applause. Mr. Brigham played for the feature *Meditation*, Kinder, and the *Andante* from Tschaikowsky's Fifth Symphony, during the orchestra rest. His closing selection was from "Carmen."

* * *

WASHINGTON—KNICKERBOCKER

Selections of Classical and Popular Music with "Virtuous Wives"

"Virtuous Wives," with Anita Stewart, was the leading presentation at the Knickerbocker Theater this week, with a special musical score prepared. *Reve Angelique* (Rubenstein) was played during the film prelude wherein Father Time holds converse with the young child. *Dainty Little Ingenue*, from "Woodland" (Luders); *Loin du Pays, Valse Tzigane* (Berger); the *Springtime Waltz* from "Countess Coquette"; *Serenade Coquette* (Barthelemy; *Darby and Joan* with *Just My Style* from "Fantana"—made up the first half of the program.

Other numbers were *Nocturne* and *Berceuse* (Karganoff); *Little Serenade* (Greenfeld); *Longing* (Floridia); Au Soir (E. d'Evey) and *Serenade* (Oleson). The *Ave Maria* of Schubert was used for the sorrow themes in the scenes between father and son; *Danse Fantastique* (Cadman) for the prehistoric dance—and *Danse Orientale* (Amain) for the dance of the heroine which follows.

The musical score was compiled by Ernest Klinge, director of orchestra, and Mildred Smith, organist.

HANFORD'S MUSIC CUES FOR THE BIG FEATURES

"Creaking Stairs" (Universal)

Love theme suggested: *Longing*, Huerter—or *Dearie*, Kummer.

Open with a soft waltz.

Title: Jack—theme.

T. Many a romance—light caprice.

T. If I sold—theme.

T. Winfield sees them—maoderate neutral.

T. He was good to me—rather sombre.

T. It was a beautiful day—light caprice.

T. It was the hottest day in summer—fox-trot.

Winfield close up—rather dramatic.

Doctor, telephone—rapid movement.

T. The attack—agitato.

T. Dinner's ready—moderate caprice, light.

Storm starts—storm music.

T. Night in bedroom—mysterioso.

Police officer in view—rather slow, dramatic.

Maid leaves—rapid, lively.

Jack opens trunk—rather slow, sober.

T. I want to look pretty—theme.

"The Wicked Darling" (Universal)

Love theme suggested: *At Dawning*, Cadman (Ditson).

Open with rather dramatic piece.

Title: While the "Butter Rose"—plaintive.

T. I haven't my car—neutral, agitato at chase.

Kent sits down—soft, melodious.

T. Please, I wasn't doin'—soft dramatic.

T. You see, I haven't—simple melody.

T. Uncle Fadem's parlor—soft ragtime.

T. The Hoyt pearls—dramatic.

T. Kent Mortimer's quaint—theme.

Kent turns out light—mysterioso.

T. The chivalry of a man—sombre; semi-dramatic, agitato at struggle.

T. The next time—neutral; theme at recognition.

T. Night after night—agitato (shot).

T. Any idea who plugged me—narrative style.

T. Kent Mortimer needed help—dramatic.

T. Thereafter, Kent Mortimer—neutral into agitato with action.

T. Square and good—theme.

Kent Mortimer on bed—agitato.

T. And I said you were wonderful—shor love theme, then agitato.

T. No, Mary, I trusted you—dramatic.

T. I'm sorry, Mary—theme.

T. Its petals were soiled—soft rag, agitato at theft of pearls.

T. And then—rather sombre.

T. Just saw Mary—dramatic, agitato at fight.

T. Mary, you are wonderful—theme, joyous.

"Out of the Fog" (Metro)

Love theme suggested: *Told at Twilight*, Huerter (Boston Music Co.).

Open with storm music.

Job sits down—pathetic, religioso, dramatic.

T. What was that man—short love theme.

T. Nothing but earthly memories—short funeral march.

Men enter room—slow minor.

T. 'Ception Shoals—slow pathetic, into dramatic with action.

T. Don't touch my baby—work up to climax.

T. And then the dull monotony—rather lighter, soft.

T. Within the month — Spanish waltz, agitato, etc., to action.

T. Lost in the fog—slow fog-bell or whistle, organ.

T. When the fog lifted—neutral slow.

T. Who are you—theme.

T. With the coming day—lighter mood.

T. Father set me free—agitato, then sober mood.

T. Then followed happy days—light.

Job sees Eve and baby—work up agitato to action.

Eve and Blake—theme.

Job starts out—rather agitato to action.

T. It means that love — rather plaintive.

Eve takes up clothes—theme.

T. The dull monotony—sad, dramatic.

T. No, I tell you—dramatic agitato, work up.

Blake writes—theme. Smoot picks up ring, begin soft agitato and work up to dramatic finish.

Theme at recognition.

* * *

LOS ANGELES—GRAUMAN'S

Classic Numbers Feature "Don't Change Your Husband"

Cecil B. DeMille's production, "Don't Change Your Husband," featuring Gloria Swanson and Elliot Dexter, was the feature film. The music is especially fitted to Gloria Swanson's type of beauty. Beginning with *Serenade* by Rubinstein, it merges into *Nalia*, *Spanish Serenade*, *Ballet Egyptian*, "Faust" *ballet, Legend of a Rose*, *Air De Ballet*, *Dance Demoiselles*, *Queen of Sheba*, *veil dance*, *Allegretto*, "Faust"—*Solo Dance of Helen*, *In the Garden*, *Scource—scarf dance* in A and *Dreams*.

The overture, *Raymond*, by Thomas, played by Grauman's symphony orchestra, is very lovely. The lighting effects help the spectator to visualize the music, as soft lights of varied hues emphasize the softness of the music while lights of brilliant shades emphasize the louder parts.

Jesse Crawford at the organ is again playing the song written by Arthur Kay, Grauman's Symphony Orchestra director, entitled *California*. The Colonial Duo stay for their second week singing *The Rose of No Man's Land* and *In the Land of Beginning Again*. The Mutt and Jeff comedy proves amusing and Jesse Crawford helps it along by his playing of *Smiles* at the organ. Topics of the Day prove interesting. *Send Me Away With a Smile* is played during the picture. The weekly is accompanied by spirited music beginning with *Bagdad March*, then the *Electric Gallop* and again into one of Sousa's famous marches, *Bride Elect*.

Witzel

ARTHUR KAY

Director of the symphony orchestra in Grauman's Theater, Los Angeles

BUFFALO—HIPPODROME

Ballads of Home Used for "Romance of Happy Valley"

"A Romance of Happy Valley" is the feature play at Shea's Hippodrome this week, and Manager Harold B. Franklin and Conductor Alfred Moulton have followed rather closely the musical score arranged by Harley Hamilton under instructions of D. W. Griffith. *The Sweetest Story Ever Told* is the theme used; instead of *Home, Sweet Home*, the orchestra used *Little Gray Mother on the Hill*. Otherwise the Griffith score is closely followed. The comedy is Mr. and Mrs. Sidney Drew in "Romance and Rings," with a popular medley as the musical setting. During the screening of the weekly some very appropriate music is used. In the scenes showing the long lines of foreigners applying for passports back home, *I'll Take You Back to Italy* is used. *Babes in Toyland* accompanies the juvenile style show views. The Prizma picture showing the Catalina Islands receives a great reception from all audiences. The stage setting this week is Abraham Lincoln reading his Gettysburg address and the overture Victor Herbert's *American Fantasie*. TAYLOR.

* * *

PITTSBURGH—GRAND

Vivid Airs Accompany Showing of Hart Picture

The Grand presented W. S. Hart in "Breed of Men," and the program outlined by Zoel Parenteau for the musical accompaniment used *A Legend from La Provence*, Nicode, as the opening number. The barroom scene fittingly was shown to *In a Tavern*, also a Nicode composition. For the careless parting with Slip-a-Long, *Romance*, by Karganoff, was played. *Canzonette*, by Herbert, and *Air de Ballet*, by Borch, were used for some of the light scenes. For the scene showing the Chicago stockyards, Director Broudy supplied one of his own compositions, entitled *Western Scenes*. Other numbers were *Canzovette*, Hollaender; *Extase d'Amour*, Roze; *The Old Mill*, Kriend; *Song Without Words*, Rebioff; *Barcarolle*, Rubenstein; excerpts from "The Count of Luxembourg," Lehar. LATUS.

RIVOLI—NEW YORK

Tribute to Roosevelt—Tschaikowsky Setting for "Out of the Fog"

Two unusual features made the Rivoli program stand out last week quite distinctly. They were the appearance of Alla Nazimova in "Out of the Fog" and the quartet from Verdi's "Requiem," sung by a quartet of solo singers. A special setting had been designed by John Wenger for this number, showing a symbolic choir loft between glowing pillars of light, flanked by candles. It was produced as a tribute to the late Theodore Roosevelt, and while not intended for applause, still in invoked spontaneous recognition from its sheer beauty.

Hugo Riesenfeld selected a musical setting for "Out of the Fog," the like of which has not been heard for some time on Broadway. Opening with storm music from Tschaikowsky's "Tempest," the action led into excerpts from the *Pathetic Symphony*, the first part of Herbert's *Love Theme* from "Birth of a Nation." Another unusual number used during the burial of the drowned lover was the funeral march from "The Jewess," Halevy. The opening of this picture by the orchestra and the scene where Faith jumps from the lighthouse were two of the best musical effects ever seen on Broadway.

The news feature brought out some popular marches, *Lance and Shield*, *Big White Top* and *Oh, You Sweetie*. For shell-shocked soldiers in a hothouse, Hahn's beautiful *Paysage* was played with telling effect. The light opera number was "The Spring Maid." Professor Firmin Swinnen played a *Gavotte* by LeDuc' as the closing organ solo.

* * *

SAN FRANCISCO—THE CALIFORNIA

Indian Theme Offered with Talmadge Picture

The California Theater, San Francisco, last week gave a real treat in music. The orchestra during its concert played Herbert's *Natoma*, which went to furnish the main part of the musical program. Other numbers were *Lullaby*, by Arriola, and a jazz fox-trot called *Mickey*. The orchestra is under the direction of Herman Heller.

"Romance and Rings," the first of the Mr. and Mrs. Sidney Drew comedies, was also treated musically by Mr. Heller. He fitted the hits of the new musical comedies to the various episodes of the picture. The interpretation of the California Topical Review was splendidly rendered. The various scenes were musically interpreted and at times Mr. Heller had the applause worked up to an ovation.

The feature photoplay, which was Norma Talmadge in "The Heart of Wetona," was capably handled. It was accompanied by appropriate Indian themes and several Indian numbers composed by Mr. Heller.

At the Sunday morning concert, Mr. Heller offered the *Prologue* from "I Pagliacci," *Falling Leaf* by Diack, Greunfeld's *Little Serenade*, *Ballet Russe* by Luigini in its three movements and Lake's popular southern number, *The Evolution of Dixie*.

ALL THE WORLD'S A SCREEN

Who else could this aggravating winkster be but Dorothy Gish? An incident in "Boots" (Paramount)

Henry B. Walthall performs a most hazardous feat in "False Faces" (Paramount - Artcraft Special)

"Now I lay me down to sleep," supplicates Bessie Love and her faithful friend in "Carolyn of the Corners" (Pathe)

It undoubtedly would be safer for Marie Prevost to miss the net (?) and hit the water in "East Lynn With Variations" (Paramount-Sennett)

Kay Laurell and Russell Simpson in "The Brand" (Goldwyn)

Harry Morey and Betty Blythe in "Silent Strength" (Vitagraph)

Below is a picture of the same young lady as in the upper corner, Dorothy Gish, in "Boots" (Paramount). She is not so gay

This striking pose by Mae Murray quite illustrates the title of her latest film, "A Delicious Little Devil" (Universal)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Why McAdoo's Appointment as Boss of Stars Was Strong Necessity—Inside Story of "Hearts of Humanity"—Roxy's Successor—That "Invasion"

OF course, you will expect me to write about W. G. McAdoo this week, although what inside angle an Old Exhibitor, utterly unacquainted with railroading or the law, should have on the ex-Secretary is—well, you don't have to think hard to guess it.

But the Big Five (or Four, depending on what Mr. Hart does) *need* the biggest man in the world!

To exploit their product 100 per cent?

NO!

To hold the stars together!

Now, I'm not going to sing a song of Temperament.

I shall not recite that difficulties of that origin are the particular ones to fear in a combination of artists.

Old stuff.

Besides, history tells me that it isn't just the artists who fall out. In the movie game the business men do it, too!

Let's think back—

There's the old Film Service Association "row."

It was big enough to leave enough unhappy ones to form the first organization of film Independents.

But an iron controlling hand was lacking.

Came a revolt among the revolters, when the Sales Company was formed!

Two organizations of Independents developed, and the revolutionary movement looked lost.

But common sense eventually prevailed and the warring factions were reunited in the Sales Company.

Had they stayed "put," the American movie field, on its producing and distributing side, might have remained forever wed to the Sales Company and General Film, the latter an outgrowth of the Film Service Association.

Fabulous wealth was within easy reach of each and every member of the two controlling programs.

A *big* man was needed to bring about a working agreement between them.

What Happened When Boss Didn't Arrive

But he was not forthcoming and—

The General fought the Sales people, who promptly tore the camera patents bag wide open and—

This opened the field to the new "feature producers" (names not necessary) and—

To make the debacle complete the Sales crowd again fought among themselves, to the end that Mutual and Universal were the outgrowth of *that*.

So there's what your *business men* do! If ever the field came close to being "controlled," it was there in the beginning when the going was easy and temperament, of and by business men, could alone prevent.

You may belittle those old-timers but they had some real brainy material in their ranks. They should have had an iron hand—from OUTSIDE their ranks—in *command*.

Like McAdoo!

The latter's chief recommendation, to my mind, is that he comes a stranger to the business and to the people for whom he will act. His viewpoint will not be "flavored." He stands a better chance than almost any "inside" man, therefore, to hold his group together.

And when you remember that there has never been an important group in the motion picture business that WAS held together, you better appreciate what that means!

You appreciate the size of McAdoo's job.

Talk about your Hudson Tubes—

A mere *scratch* compared to it!

Good luck, Big Five—or Four.

You deserve it *for starting right!*

The Square Deal Brought Holubar's Masterpiece

"The Heart of Humanity" is a proof of many things.

But to the Old Exhibitor it is firstly a proof that it pays the "magnate" to nurse his promising material, whether in the studio, the laboratory, the exchange or the advertising department.

Allen Holubar came to the old Imp four years ago.

He came there because his wife, Dorothy Philips, was engaged there and he wanted employment near her. (Happy Marriages in the Movies ought to commence with the story of Allen and Dorothy.)

Allen couldn't even get on the regular pay roll at the beginning.

But he was content to "job"—and to learn.

He was anxious to know how to write scenarios for one thing.

I think that like Herb Brenon he had screen writing ambitions before directing hopes!

On "review nights" at Universal, when the U's staff of experts carefully appraised every foot of film on the program before it went out to the exhibitor—as Bob Cochrane put it in the ads!—Holubar was around to see.

And seldom to *roast*, all the rest of the gang.

But Allen WOULD tell how to make the pictures better.

Reel off novel little plots for the listeners.

One of these was Carl Laemmle.

He quickly came to value Holubar.

Holubar became an assistant producer—

And then, when the producing staff went to Universal City, a 100 per cent, regular producer.

As "Hearts of Humanity" so clearly shows!

Surely the U is entitled to some of the credit. It gave Holubar a chance to grow. He *developed* with its aid.

AND THIS PAID THE U.

It emphasizes my point of last month, in writing of the exchange salesman who was given so unfair a deal.

It would have paid that concern to *put that man over!*

The other side of the matter of the Square Deal is that IT IS PROFITABLE AS WELL AS PRACTICAL.

"Respectables"—Stock Jobbers and Blue Law Shouters!

Nat Goodwin's going reminds me of the stock jobbers who used him to sell bum motion picture stock for them.

Respectable stock jobbers.

Who move in the sort of society that yields the gentlemen and ladies who rail at the low-brow movie.

And who sniff so loudly at the Sunday Movie that many communities will not have it!

I am glad to see that the Mayor of a Jersey town, answering a call by "best citizens" for the suppression of Sunday pictures, said he would recommend such suppression, *provided the Sunday pleasures of the "respectables" also did a disappearance!*

He said if the town wanted the Blue Laws enforced, he would ENFORCE 'EM ALL.

He would tie up that place tighter than a drum! Properly interpreting the statutes that forbid Sunday Movies, he would forbid Sunday—oh, almost anything.

Sunday wouldn't be a day of Rest in his town at all.

Even for the "respectables!"

I have often wondered why exhibitors, similarly harassed, haven't fought back with the same weapons—the rotten old laws that were never *meant* to be enforced?

Have We Picked Rothapfel's Successor?

The passing of Rothapfel as an exhibitor is going to throw an Indiana man into the spot light.

Because he's a genius who is competent to "carry on" where the capable Roxy left off.

McCormick, of course.

And do you know that even when Roxy was exhibiting I considered McCormick his superior in one important respect.

McCormick is the better advertiser!

Now, I am talking of advertising as separated from publicity. I have never been in a position to compare the publicity results of these managers.

But the paid advertising of the Circle, Indianapolis—McCormick's temple—is in a class by itself.

Roxy advertising was pretty generally plain "announcement advertising," like that you find the legitimate theaters doing.

And McCormick's has never been of that sort.

No one Circle ad is ever like another.

McCormick would likely be peeved if one *was!*

That's why McCormick has been the superior advertiser.

His copy is "close to the public" because it SURPRISES the public.

He reaches the man who might not *stop* to read the ordinary theater announcement ad!

England Shouldn't Worry Over Newest Yank Invasion

That leading British trade paper, the Kinematograph and Lantern Weekly, is good enough to mention me twice as "the well-informed Old Exhibitor," in its last issue, and so you may be sure I wouldn't hurt the feelings of Kinema's editors for anything!

Still, I must chide them for taking the "American Invasion" rumor as seriously as they do.

I can assure them that here we have another German Film Control yarn of pre-armistice days.

American movie capital has trouble of its own right now. The "flu" hasn't helped matters a bit. And there's Reconstruction ahead—

Oh, it must be plain that there is no surplus of Yankee gold for British movie field invasion!

A year or two—or five—of peace may see a change, but right now there is such a tightness of coin in the picture field on this side that that horrible *surplus* can be utilized very nicely just where it is.

A movie invasion must be officered by movie men.

And American movie men are kept busily occupied *in America*.

The only movie invasion of Britain that I can contemplate is the one that commenced ten years ago—and will last as long as American producers make films that are good enough for use by BRITISH theaters!

Reversing a Play Habit

"This movie craze for adapting big stage successes is frightful," said a well-known theatrical producer.

And having many play properties, he started to cash in on it!

Certainly, there has never been a time when a stage play appeared to be worth as much to picture producers as the right one does now.

The stars must all have them.

What's going to happen when the available supply is all used up?

Can't you picture a score of disappointed stars making the studios blue with gloom. Or red, white and—purple?

Maybe the stage will go after *picture* successes then.

It would be delightful to see the tables turned!

And it might be more than an Old Exhibitor's dream.

For "Scandal," I read, is in rehearsal by the Shuberts.

"Scandal"—which Constance Talmadge employed as her first Select vehicle.

Made to order for the legitimate stage—

Like ever so many other plays done first upon the Screen.

Is Author Hamilton starting sumthin?

Going Back to the "Shorts"

Sherrill is starting sumthin with his two-reelers!

Young Donovan announces he will make 'em, too.

Kenneth Hodkinson ditto.

Are we due for the Day of Stage Adaptations from Films—and that of the Returned Short Subject?

So many "features" are so obviously "short" in story value, that we often wish they were equally short in length!

I don't mean that they're padded.

I *do* mean that *lots* of stories you see in feature films form today would be better done in a couple o' reels.

IS Sherrill starting sumthin?

SCREEN PLAYS AND PLAYERS

CURWOOD AND SHIPMAN FORM PICTURE CONCERN IN CALGARY

Obtain Local Backing for Series of Films Dealing with Canadian Northwest—Will Produce Famed Novelist's Stories

WITH faith in their city, and knowing that Canada is able to compete in the fifth largest industry in the world, a number of Calgary business men met in the Board of Trade rooms Jan. 27 and decided to go ahead with the establishment of the motion picture industry in Calgary. The project was introduced by Ernest Shipman, of the Curwood-Shipman Co. As the company will first feature the Northwest stories of James Oliver Curwood, and it being necessary to start work at once in order to get the snow and ice scenes, those present decided to form a syndicate, preparatory to organizing an incorporated company, the shareholders of which will be Calgary business men who will have complete control of finances.

Another meeting was held Jan. 28, and $10,000 subscribed to enable Mr. Shipman to send to Los Angeles for his company and material. David Hartford, scenario director of the Curwood-Shipman Co., is in Galgary and work will be commenced immediately. Nell Shipman will be featured in the Curwood stories. Locations for the first scenes have already been selected.

It was pointed out that Canada has been so much in the public eye that there would be an assured success in producing stories by Mr. Curwood, who has millions of readers in the British empire. After the business meeting, Messrs. Shipman and Hartford were invited to join those taking part, and discuss the matter. Mr. Shipman was positive that super pictures could be made and estimated the maximum cost at $60,000.

The first story to be filmed will be "The Pulse of the World," a screen adaptation of "Waipi the Walrus." It is acknowledged that Alberta possesses perfect light for the making of pictures and that there are many ideal settings for them. There are also the Indians, and the famous Royal Northwest Mounted Police, and not, as one of those present said, an imitation, looking like a cross between a veteran of the Civil War and a bandmaster. Those interested are strongly against any attempt to sell stock to those who cannot afford to buy it, but might be tempted to do so by a smooth-tongued salesman. It was therefore decided to take the action stated and have the proposition financed by those who could afford to take the risk.

NEWARK PICTURE THEATERS COMBINE

Seven Houses Go Under One Head to Facilitate Bookings

During the past month seven motion picture theaters of Newark, N. J., and nearby towns were placed under the direction of Charles Lester Robinson, owner of the Newark Strand Theater. The circuit will comprise the Strand, Forest Hill, Elliott, Bandbox, all in Newark; the Halsted, East Orange; Nutley Theater, Nutley, and, after June 10, the Goodwin Theater, Newark, will come under the same direction.

Mrs. H. L. Webbe is a party in the new combination and will be actively engaged in the conduct of all the theaters. Charles H. Wuerz, the present managing director of the Strand Theater, will be the supervising manager of the entire chain, and, with Mr. Robinson, will book the pictures for the seven playhouses.

It is pointed out by the directors that the new combination is not directed against the distributors, but on the contrary will facilitate consecutive bookings with a minimum of sales expense.

. . .

Mildred Harris May Work for First National

It is reported Mildred Harris may make a picture or two for the First National Exhibitors' Circuit, in case her present contract with Universal can be broken. However, she will not be able to work for several months, her physical condition not permitting.

. . .

Recover $50,000 Worth of Stolen Film

Motion picture films, valued at more than $50,000, which had mysteriously vanished while being transferred by the Reel Delivery Company of West Fiftieth Street, were recovered, following an investigation lasting more than two months. The films, which belonged to Pathe, Metro, Universal and the Vitagraph companies, were found by detectives hidden in a coal bin in the cellar of a West Forty-seventh Street tenement house, less than a block away from a police station.

. . .

Pastor Substitutes Movies

A Cleveland minister, Rev. H. E. Holt, pastor of the North Presbyterian Church, has followed in the footsteps of his enlightened brother, the Rev. Noel R. Breed, of Wisconsin, and, beginning Feb. 9, has substituted a movie show for the erstwhile and antiquated Sunday evening sermon. The entertainments are of an educational character and began with the Lincoln series, known as "Son of Democracy," released by the Famous Players-Lasky Corporation. These historical pictures are to be augmented by some Burton Holmes travelogues.

CHARLES S. HART
Director of the Division of Films of the Committee on Public Information

DIVISION OF FILMS FINISHES ITS WORK

Charles S. Hart Pays High Tribute to Picture Industry

The Division of Films of the Committee on Public Information, having completed its important work of screen propaganda both in this country and and Europe in an endeavor to help win the world war, will soon go out of existence. Charles S. Hart, Director of the Division, recently returned from Europe and makes the statement that the affairs of the division will be closed up at the earliest possible moment, with no new pictures to be presented.

"With the closing of the Division of Films it is desired to express the great appreciation of the Committee on Public Information for the splendid co-operation which was given at all times by the motion picture industry, on the part of both the producers and exhibitors," said Mr. Hart to the MIRROR.

"The Government recognized the invaluable parallel assistance rendered by the motion picture industry of the United States. There was not a time when any executive or official of the industry was called upon for advice or assistance that he did not give more than was asked for. From my own observation and to my own knowledge, the motion picture industry of the United States rendered a patriotic service worthy of the highest appreciation of the people and of the nation."

. . .

National Association Meets on Feb. 24

A SPECIAL meeting of the board of directors of the National Association of the Motion Picture Industry will be held at the headquarters of the organization in the Times Building on Monday, Feb. 24, at 11 a.m. The resignation of William A. Brady as president of the association will be acted upon at this time, as well as the withdrawal of the Motion Picture Exhibitors' League of America as members of Class 2 of the association. Action will likewise be taken on such other business as may properly be brought before the meeting.

ROTHAPFEL TO HEAD PRODUCING FIRM

Will Make Pictures and Release Complete Programs

Samuel L. Rothapfel, former managing director of the Rialto and Rivoli Theaters, has formed the Rothapfel Pictures Corporation to produce pictures and complete programs for the better picture houses, according to announcement from his offices, 130 West Forty-sixth street.

The present policy contemplates the issuance of six of these "Rothapfel Programs" a year, each a complete entertainment including a dramatic feature picture, comedy, scenic and news or magazine films, together with complete musical scores, lighting effects, incidental numbers and all that goes to make up a picture theater entertainment.

The Rothapfel Pictures Corporation will produce dramatic and other pictures under the personal supervision of Mr. Rothapfel and will also acquire in the open market such motion pictures as may be found especially suitable to the purposes of the Rothapfel programs. The Rothapfel Pictures Corporation has been organized as a New York corporation. Samuel L. Rothapfel is president, and other officers are Frank G. Hall, vice-president; Ashbel P. Fitch, treasurer, and William Seabury, secretary.

. . .

Urges Truthful Advertising for Films

Plans are in progress for the establishment of a co-operative arrangement between the Motion Picture Co-operative Association at Los Angeles and the National Board of Review, with a view to the board's assisting in carrying out a program for the correction of advertising methods and the suppression of any misleading advertising on the part of either producers or exhibitors, so that the public generally may have the fullest confidence in the truth of the announcements which appear in relation to photoplays.

. . .

Lewis J. Selznick Becomes Bank Director

Lewis J. Selznick, producer and distributor, has now become a banker. Mr. Selznick and Oscar Steiner, president of the East River National Bank, in association with others, have purchased the Cosmopolitan Bank of the Bronx. Using it as a nucleus, it is proposed to form a large banking establishment.

. . .

Film Men Discuss Censorship Bill

The legal and legislative committee of the National Association of the Motion Picture Industry met last week. Eleven companies were represented, and Nathan Vivader of the World Company and Louis Innerarety of Pathe were elected chairman and secretary, respectively. Censorship and the present bill now up in Congress were discussed.

SUNDAY FILM BILLS HIT SNAG AT ALBANY WHEN PUT UP TO MINORITY

New Measures Are Drafted for Introduction in Senate—Up-state Exhibitors Show Lack of Interest—Fight in Indiana

THE bills legalizing Sunday motion pictures in New York State, or making it a matter of local option, are running against snags in the legislative halls at Albany.

It appears there is trouble both in the Legislature and among the motion picture men themselves. The bills giving to municipal and township authorities the right to determine the question of having motion pictures shown on Sunday were introduced by Senator James A. Foley and Assemblyman Charles J. Donahue, leaders of the Democratic minority in both houses.

Why Pick Minority?

The theater managers began asking themselves why they put their pet legislation into the hands of the minority. New bills were drawn. Senator George F. Thompson, of Niagara, and Assemblyman Clarence F. Welsh, of Albany, will present them.

Up-state Senators are showing indifference which the "movie" fan cannot understand. The lawmakers from Painted Post, Minoa, Arcade and many other thriving but miniature centers do not like the idea of stirring up trouble for themselves. They say it is better to leave the question alone. It may be like prohibition, they argue. Once the issue is left for the local boards of supervisors and boards of aldermen to determine, it will become necessary for every candidate for office to take a positive stand on the question. If the nominee for Senator favors Sunday "movies" he fears he would bring on his head the wrath of the church element. If he opposed it he would be sure to invite the opposition of the other element, which believes in liberal Sunday laws.

To Make Hard Fight

The motion picture representatives are prepared to make a hard fight for their bills. The producers and exhibitors are not playing together. The man with the little theater in the little town where there are no strict Sunday laws is exhibiting his films twice every Sunday and no questions are asked. He does not want to have the issue raised. He could not be better off; he might be much worse. These exhibitors are against all legislation on the subject.

The Indianapolis Motion Picture Exhibitors' League has organized its forces for a systematic fight for the bill before the Indiana Legislature to legalize the operation of moving picture shows after 1:30 p. m. on Sundays. Five bushel baskets full of petitions in behalf of the bill were presented to the legislative committee as an offset to the petitions the Indiana Church Federation has presented against the bill. The motion picture men said the baskets contained 125,000 signatures and many more thousand names will be sent the Legislature.

Pettijohn on Job

Charles Pettijohn, general counsel for several film companies, who engineered the movie bill through the last session of the Legislature, is on the job this session. The mysterious manner in which the time in the movie bill of 1917 was changed from 2 p. m. to 11 a. m. caused the Governor to throw it out after he had signed it. Rose Tapley, of East Orange, N. J., one of the early Vitagraph stars, is also registered as a lobbyist for the bill.

The motion picture men presented their arguments in behalf of the bill at the public hearing through a cleverly arranged program. They had the superintendents of several large manufacturing plants, labor leaders, army officers and the Rev. F. S. Wicks, of the All Souls' Unitarian Church, of Indianapolis, speak in favor of the bill. Under the provisions of the bill, it would be up to the local officials of towns and cities to say whether or not moving pictures should be permitted on Sunday after 1:30 p. m.

Ohio Takes Up Problem

A bill seeking to legalize Sunday motion picture shows in Ohio has been introduced in the Ohio Legislature by Representative Hinchey, of Seneca County. An attempt was made to turn this bill over to a committee that is strong for abolition of the shows, but was averted in the nick of time.

The old question of closing motion picture shows on Sundays has bobbed up once again before the Cincinnati City Council. A resolution calling upon Mayor Galvin to enforce the Sunday closing law in Cincinnati has been promulgated by the Council.

* * *

IS THAT SO!

William Farnum has just returned from Florida and will start for California in a few days.

Ricord Gradwell of World is back at his desk in New York after a trip to the Coast.

Dr. L. S. Sugden, explorer and lecturer, will appear at the Rialto theater for a series of travel talks on Alaska, illustrated with Prizma color picture, beginning with the week opening Feb. 16.

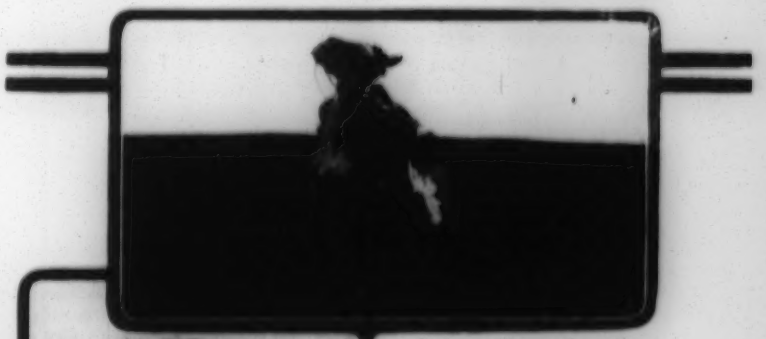
Arthur Donaldson, variously dubbed "the wizard of make-up" and "the Mansfield of the screen," is still exercising his talents for Vitagraph.

Elsie Ferguson, for the second time within a month, will soon be in Miami, Fla., where she will start work under the direction of George Fitzmaurice on her new Artcraft picture, "The Witness for the Defense."

Dorothy Phillips has fully recovered her health and has started work on the coast in a production, the working title of which is "Destiny."

Peter J. Schaefer has gone to Bellaire, Florida, to spend the balance of the winter.

Capt. Robert Warwick, U. S. A., recently returned from overseas, has emphatically denied the published rumor that he is to join Fox. He is now considering several screen offers.



Henry King, American-Pathe director, recovering the megaphone he dropped

The winsome young lady whose smile is hidden by the fur is, of course, Bessie Love, Pathe star

Marcia Manon with John Barrymore in "The Malefactor," Paramount

Hartsook

"OUT OF THE FOG"

Picture a Finer Adventure than Original Tragedy, Says Mantle

Unquestionably the motion picture has many sins to answer for, but one of them is not the transfer of "'Ception Shoals" from the stage to the screen. The picture is infinitely more intelligible and a finer adventure than the original tragedy. The ugliness of an uncompromising realism has been cut away without, to me at least, any sacrifice of such message as the author had to deliver. And the added dramatic opportunities, though they are all of a piece and in much the same tone, give Mme. Nazimova finer acting opportunities in the picture than she had in the play.

"Out of the Fog," the screen version is very aptly titled. The preliminary story is carried back to include that of the mother. Faith, who became the victim of her bigoted brother, a religious fanatic, following her unfortunate love affair with a boy who planned to marry her later. Her brother carries her away to the lonesome lighthouse on 'Ception shoals, there to spend the rest of her life in prayer and expiation of her sin. Here the child is born and, following the mother's suicide, reared to young womanhood in ignorance of all that pertains to life and the sexes.

As a young woman the daughter, named Eve, meets the master of the stranded Driftwood, as she did in the first act of the play, but the preliminary scenes in the picture have clarified and made plausible her curiosity and her quick enlightenment following the birth of a child to the wife of the first mate aboard the boat.

After that the play and picture run parallel. The fanatical old man still tries to keep Eve from her lover by lying to both of them, but in place of ending as a tragedy, with Eve duplicating the fate of her mother and throwing herself into the sea, while her mad guardian is locked in the lighthouse, she is rescued by her lover and the madman dies a natural death.

The development is consistent and reasonably direct. Nazimova, a true daughter of tragedy, is forcefully dramatic. She is one of the few artists of the screen who can stand the test of the closeup in scenes of stress without making a joke of her art. She is finely supported by Henry Harmon, a splendid character actor, as the fanatic; Charles Bryant as the lover, and Tom Blake as a repulsive wouldbe seducer. June Mathis made the adaptation from Austin Adams' original, and Albert Capellani did the directing, which is all to his credit.

BURNS MANTLE.

* * *

Pathe News Shows Thrills of German Revolt

Pathe News has had a camera man right in the most exciting phases of the German revolution, and he was in Berlin during the big dramatic developments of the movement. The pictures, the first to arrive in this country, have been included in issue No. 13 released Saturday, Feb. 8.

* * *

New Keeney Theaters

The two new Frank A. Keeney theaters at Kingston, N. Y., and Williamsport, Pa., will open March 1, according to Gen'l. Manager C. Owens.

Ernest Truex describing some of his experiences to Shirley Mason in "When the Boys Come Home" (Paramount)

Constance Talmadge seems rather undecided whether to go out just now or not in a scene from "A Lady's Home" (Select)

In "The Two Brides" (Paramount) Lina Cavalieri poses for a replica of a well known statue

As the clock testifies, Elsie Ferguson, in "Under the Greenwood Tree" (Artcraft) believes in retiring at not later than nine

Galdys Leslie can well play the role of a very young miss. She proves it again in "The Beloved Impostor" (Vitagraph)

CHESTER-OUTING PICTURES

Four Short Subjects Show Beauties of Great Outdoors

Four Chester-Outing pictures, one-reel subjects dealing with the great outdoors, are being released by C. L. Chester, and should prove a valuable addition to any exhibitor's program.

As photographic studies alone, these films are worthy of special mention, filled for the greater part with scenes of surpassing beauty. The only real fault that can be found with them is the apparently needless use of blue tinting on many of the shots. The reason for the use of blue on so many scenics isn't clear to the layman, unless it is less expensive than sepia. Blue for night scenes in a dramatic subject is not so bad, although it is bad enough, but in a scenic or educational it serves only to kill detail that is of importance to the picture, and this is the case in the Chester subjects. The remainder of the scenes, tinted in sepia, stand out clearly with none of their beauties blotted out. Particular mention should be made of the titles by Katherine Hilliker. They are as breezy as the scenes they describe and are written with a fine sense of humor.

"From Scales to Antlers" is the first of the four. It shows moose hunting by camera on the Atikamek River in the Abitibi region of Northwestern Quebec. The second is "Teddy Birds," taken on one of the Southern coast preserves during a visit paid to it by the late Colonel Roosevelt. Some intimate shots of the Colonel are shown, as well as the new American boy who hunts birds with a camera instead of a gun.

The third is called "Ballahooing on the Anarika." This is a picture of the iron wood camps in British Guiana, South America. The fourth and last is "Maids, More Maids and Mermaids," and shows the life of the girls at Camp Wohelo, the Luther H. Gulick camp at Lake Sebago, Maine.

GRAY.

Niles Thanks Famous Players for Campaign Aid

David K. Niles, chief of the Motion Pic ar Section of the Department of Labor, through THE MIRROR extends his thanks to the Famous Players-Lasky Corporation for the assistance rendered during the campaign for the U. S. Boys Working Reserve.

"They distributed for us, without a cent of cost, approximately ten thousand slides through the motion picture theaters of this country," said Mr. Niles. "The thorough way in which this was done and in such a short space of time was a revelation. We have already received splendid returns as a result of this campaign."

. . .

Al Ray's First Picture Is "Up Against It"

Albert Ray, who has just been signed up as a William Fox star, began the making of his first picture last week under the direction of Art Rossen. The picture is tentatively called "Up Against It," and is from an original story by E. Lloyd Sheldon and J. Scarle Dawley. Elinor Fair is to be Ray's leading woman.

. . .

Norma Talmadge Perfume Placed on Market

Perfume makers have long been urging Norma Talmadge to grant permission for the use of her name on high-grade toilet articles, and now, at last Miss Talmadge has given the privilege to the Williard White Co.

Texas Guinan Films May Be Made in Texas

Active preparations are now under way by the Frohman Amusement Corporation for the production of the twenty-six two-reel Western dramas, starring "Texas Guinan."

The first five stories have been purchased and are now being transferred to scenario of continuity form, and all other plans are completed with the single exception of choosing the place of production. It was originally determined to purchase a studio in Southern California, but since the publication of the fact that the Frohman Amusement Corporation plans making these two-reel Western dramas, the Chambers of Commerce of various cities in Colorado, Texas and Florida have been urging that the corporation establish their studio in the locality urged by these business organizations. San Antonio, Texas, is being seriously reconsidered.

. . .

Hampton Adds Another Stage at Studio

With the rapid increase of work at the Jesse Hampton studios in Hollywood, it has been necessary to add another enclosed stage, not only to protect the set and properties from the rainy season, but to get the better light effect insisted upon in these productions.

Already the company has one large enclosed stage, but it was not nearly large enough, and a force of workmen has been engaged day and night for over a week hurrying another to early completion.

LITTLE TRIPS TO THE STUDIOS

Splash! Splash! Yep, it's Mabel Normand, all unmindful of what the calendar says, taking a plunge in the swimming pool at Goldwyn studios. And presently she'll be running across the grass like a water-nymph, only of course with more clothes on—in fact, she owns the niftiest bathing suit in captivity—Yes, they really do have swimming pools in the California studios!

On that stage are a tall handsome dark man and a little blond girl. He's treatin' her rough, 'cause he always treats 'em rough, being a professional villain, that Robert McKim, and he throws the little blond girl down in the snow. It doesn't hurt the snow any, though, because it's only saltpetre snow. You see it's a Rex Beach picture that's being produced—and what would a Rex Beach picture be without saltpetre snow? The girl is none other than Kay Laurell, who only a short time since was a petted Follies beauty, and who isn't a bit used to being thrown about in the snow by villains. So she registers a little real anguish, especially as she gets saltpetre in her eyes.

A tiny slip of a girl pops out of one of the long row of dressing room doors. She's Madge Kennedy, just arrived. She likes her dressing room, she likes the great big, clean, white studio, with its lawns and fountains—but Madge is one of those engaging people who always like everything—everything, she says, except driving a car after a shower. She did that, the other morning—and has a nasty black and blue spot as big as a dollar on her arm. She didn't even mind waiting around for a scene to be taken—and *that's* the last word in good humor.

Where's Mae Marsh? Poor child, she's at home ill with a nervous breakdown. Of course she has her nice new husband, Louis Lee Armes, to take care of her, though, and that's certainly something!

(Screen continued on page 292)

THE PICTURES' FIRST SHOWING REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"And a Still Small Voice"
(Exhibitors' Mutual Distributors' Corp.—Henry B. Walthall)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Struck public favor."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Dramatic Interest.....Absorbing
Atmospheric Value.....Convincing
Setting .....Beautiful
Acting .....Excellent
Technical Handling.....Good
Coherence .....Good
Costuming .....Good
Photography .....Excellent
Quality .....Good

SYNOPSIS OF STORY

The hero, Clay Randolph, is in love with Mabel, who marries Richard Dunlap. Clay is tricked into robbing a bank in the South, and later journeys North. There he meets Mabel and her husband at a house party. Mabel is coveted by a wealthy collector of rare gems, who, when repulsed by Mabel, seeks to fasten a theft upon her. But Clay learns of this and, cracking the safe, puts the jewels back so that the villain is made to appear foolish in the eyes of his guests when he attempts to prove Mabel guilty of stealing them. Clay later reforms from his bad habits and his future happiness is assured.

"Luck and Pluck"
(Fox—George Walsh)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comment: "Full of rapid fire action."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Dramatic Interest.....Slight
Atmospheric Value.....Fair
Setting .....Good
Acting .....Fair
Technical Handling.....Fair
Coherence .....Disjointed
Costuming .....Good
Photography .....Good
Quality .....Fair

SYNOPSIS OF STORY

Velvet is an accomplished crook and would have been a crook to the end of his days had he not seen Laura White, daughter of the chief of the U. S. Intelligence Bureau, who is engaged to marry Karl Richter, a German spy. Velvet finds that she is the victim of the plotters and after many daring adventures fastens the guilt upon Richter and wins the girl.

"Out of the Fog"
(Metro—Nazimova)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Star draws such houses that I have to 'turn them away.'" "An excellent picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Intense
Atmospheric Value.....Convincing
Setting .....Fine
Acting .....Exceptional
Technical Handling.....Good
Coherence .....Strong
Costuming .....Good
Photography .....Good
Quality .....Excellent

SYNOPSIS OF STORY

An orphan, Eve, has grown up in a lighthouse under the guardianship of her stern uncle. He has vowed that she shall pay the penalty of solitude for the fault of her mother, whose lover died before they were married. Philip Blake, owner of a yacht that is stranded on the shoal, is struck by the beauty of Eve, and they fall in love. The uncle is determined to keep them apart, but he is unsuccessful. Blake departs, promising to return and marry Eve.

When finally Blake comes the uncle informs him that the girl is dead. As Blake is about to sail he sees Eve on the shore, struggling in the arms of the brutal mate of the yacht. He knocks the man down and goes to demand an explanation of the uncle. The excitement has been too much for the old man and he has died, so Eve at last is able to leave her island prison.

"Venus in the East"
(Paramount—Bryant Washburn)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Splendid picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Amusing
Atmospheric Value.....Excellent
Setting .....Good
Acting .....Good
Technical Handling.....Good
Coherence .....Fair
Costuming .....Good
Photography .....Excellent
Quality .....Good

SYNOPSIS OF STORY

A young man from the West, who has inherited a fortune, becomes infatuated with a New York woman whose picture he has seen in society reports of the metropolis. He starts for New York, carrying thousands of dollars in cash, and is relieved of his roll on the way by gamblers, his suspicions falling on a girl he believes to be their accomplice. He finds his way to the society woman through her advertised loss of a pearl necklace valued at two hundred and fifty thousand dollars. He goes to a jeweler and has it duplicated for that amount, takes the necklace to her and pretends to have found the lost jewels. She guesses at his great wealth and leads him on to propose marriage. Her duplicity is discovered—she makes a business of losing that same pearl necklace. He then encounters the girl he suspected of complicity in taking his roll. It transpires that she did take it, but only to protect him from the gamblers. She takes him to her private safe-deposit vault and returns it. Thus a romance is begun.

"Maggie Pepper"
(Paramount—Ethel Clayton)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Reputation of stage play packed house." "Fine work by star." "Advertises itself."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Dramatic Interest.....Good
Atmospheric Value.....Convincing
Setting .....Effective
Acting .....Good
Technical Handling.....Good
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

Maggie occupies a somewhat humble position in a department store and is surrounded by enemies because of her ambition. After having long cared for Claire, the daughter of her dead brother, she is obliged to give her up when the child's mother, Ada, marries a man whom Maggie mistrusts. But Ada is sentenced to serve a year for shoplifting. The owner of the department store takes Maggie's part, thereby getting into trouble with his fiancee. Violence, bloodshed and sudden death ensue, but love at last finds a way and Maggie marries the owner of the department store.

"The Eleventh Commandment"
(Exhibitors' Mutual Distributors Corp.—Lucille Lee Stewart)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Very interesting."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting .....Fair
Acting .....Good
Technical Handling.....Good
Coherence .....Good
Photography .....Good
Quality .....Fair

SYNOPSIS OF STORY

Dora Chester, torn between the dictates of her heart and the desire for money, is nearly persuaded to marry a man she does not love, because of his wealth. It is only while she is in prison for a crime which her wealthy suitor has committed that she is brought to a realization of what love really means. It is therefore a man she loves that she marries after her release—though the shadow of her past life remains over her.

"The Eternal City"
(Paramount—Pauline Frederick)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good story." "Popular star."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Dramatic Interest.....Good
Atmospheric Value.....Excellent
Setting .....Good
Acting .....Good
Technical Handling.....Excellent
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

The wife of Leone, a member of the Papal Guard, believing herself to have been deserted, abandons their infant son to the mercy of the Sisters of Charity and destroys herself. Little David is brought up by the Sisters, and turned over to a Padrone, who takes him to London and mistreats him. David is befriended by Dr. Roselli, a political exile, and becomes the playmate of Roma, the doctor's daughter. He assumes the name of Rossa. With the passing of years, Roma becomes the ward of Baron Bonelli, and is supposed to have become his mistress. David is a socialist agitator, and is particularly fervent in his denunciation of the baron, who is Prime Minister of Italy. The baron arranges to have David killed, but Roma saves him. Later they are married. She is induced to betray him through lying promises of clemency for her husband. David thinks her betrayal intentional. He kills the baron, and Roma assumes the blame for the crime.

"Happy Though Married"
(Paramount—Enid Bennett)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Refreshing and pleasing."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Dramatic Interest.....Excellent
Atmospheric Value.....Good
Setting .....Excellent
Acting .....Good
Technical Handling.....Excellent
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Excellent

SYNOPSIS OF STORY

In this story the young wife was very much in love with her husband, but she was also insanely jealous of him, and managed to twist the most innocent little mole holes into perfect mountains of suspicion. And then she saw him with a beautiful Spanish girl, who was really his brother's wife—and she suspects the worst. Matters are finally cleared up and the wife is cured of her jealous disposition.

"Todd of the Times"

(Pathe—Frank Keenan)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comment: "Keenan proved a good drawing card."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting .....Good
Acting .....Good
Technical Handling.....Fair
Coherence .....Adequate
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

Theobald Todd is city editor of the Springfield *Times*. He has one ambition and that is to become managing editor of the paper, but he lacks the courage to demand the title. For he is as henpecked in the office as he is at home. However, he one day sends the star reporter on a big story and gets a "scoop" for the paper, and is appointed to the coveted position of managing editor. And in the future he demands homage at home as well as in the office.

"The Game's Up"

(Universal—Ruth Clifford)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comment: "Strong play, well done."

SYNOPSIS OF STORY

The heroine of this story is a young girl who wishes to pose an an heiress to a wealthy girl chum and chaperone. Consequently she "hires" a car for five hours and instructs the chauffeur he is to behave as if it were really her machine. Now the "chauffeur" is really the nephew of a millionaire and he, falling victim to the girl's charms, bestows upon her not only the car but uncle's unoccupied house—servants and all. In the end he wins her love and the forgiveness of uncle, who had threatened to disinherit him for his lack of business ability.

"The Two Brides"

(Paramount—Lina Cavalieri)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comment: "A picture that holds attention."

SYNOPSIS OF STORY

Diana poses for a statue for which her father, a sculptor, achieves great fame. Prince Marks sees the statue and purchases it and desires the love of its original. He meets Diana, and finding her in love with her worthless cousin seeks to save her from a foolish marriage. He bribes the man to leave, and later wins Diana's consent to marry himself. After the wedding Diana learns of this and leaves the Prince. Later she learns to love him truly and the two become reconciled.

"The Girl Dodger"

(Paramount—Charles Ray)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comment: "Ray can always be depended upon to draw." "Funniest picture Ray has made."

SYNOPSIS OF STORY

Cuthebert is a studious youth whose university friends have dubbed "the girl dodger." But one day he is forced to come to the aid of a roommate and entertain a chorus girl while the room-mate leaves to visit his fiancée, Anita. But Anita plans a surprise visit to the college and is mistaken by Cuthebert for the chorus lady. The friendship, thus begun, ripens into a love affair, and after many exciting adventures Cuthebert wins over Anita and she becomes his fiancée—much to the chagrin of the formerly favored man.

"Creaking Stairs"

(Universal—Mary MacLaren)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comment: "Pleasing picture." "Star shows versatility in new role."

SYNOPSIS OF STORY

Dearie Lane, fond of pretty things, has accepted them from Mark Winfield and paid the price. Finally she gives him up and marries Fred Millard, whom she loves. One day Mark calls on her and while there drops dead of heart disease. In terror, Dearie hides the body, fearing to tell her husband of her past. But he discovers her secret. After explanations he forgives her, even though she is suspected of murder. In the end all is cleared and happiness is theirs once more.

"The Love Auction"

(Fox—Virginia Pearson)

WIRE REPORTS—SOUTH

Box Office Value.....Great

Exhibitor Comment: "Pearson great favorite." "Crowded houses."

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comment: "Acting splendid, setting and characters good."

SYNOPSIS OF STORY

Lea Vandervere finds her married life very unhappy, for her husband cannot cure himself of his desire for liquor. So she finds solace in the love of her childhood sweetheart, Jack. When her son is born he resembles Jack, and Dr. Charters demands her affections as the price of his silence regarding this fact. But Vandervere learns of this and kills Charters. Then, after exonerating Lea, he kills himself, and thus Lea is left free to marry Jack.

"The Spender"

(Metro—Bert Lytell)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comment: "Lytell big drawing card." "Picture success."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Dramatic Interest.....Very Good
Atmospheric Value.....Fine
Setting .....Good
Acting .....Good
Technical Handling.....Good
Coherence .....Clear
Costuming .....Good
Photography .....Good
Quality.....Far above the average

SYNOPSIS OF STORY

Old Bisbee is known as the "Tight Wad" among his employes, and one day his nephew, Dick, frankly tells him that he is too "close" to live, and leaves the factory in a huff. Bisbee thinks things over that night and decides Dick is right, and he begins life anew under Dick's tutelage. He moves to a fashionable hotel and spends money riotously. Finally he meets Dick's chosen girl and likes her immensely. He takes Dick into the firm, thus enabling the pair to marry and all ends happily.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Adele, United Pic., The	(*West*) **Good**–"Splendid and timely picture." (*South*) **Good**–"Fine picture."
Amazing Impostor, Amer.	(*East*) **Good**–"Minter pleasing." "Story interesting and clearly told." "Patrons liked it."
Bonds of Honor, Ex. Mut. Dist. Corp.	(*East*) **Great**–"Intensely dramatic."
Breed of Men, Art.	(*East*) **Great**–"Another Hart topliner." (*South*) **Good**–"Typical Hart picture."
Cheating Cheaters, Select.	(*East*) **Great**–"More exciting than stage version."
Danger Zone, Fox	(*East*) **Fair**–"A disagreeable plot." (*South*) **Good**–"Good picture."
Don't Change Your Husband, Param.	(*East*) **Great**–"One of De Mille's productions, which means excellence in every detail." (*Cent*) **Great**–"A splendid attraction." (*South*) **Great**–"De Mille pictures draw well."
Enchanted Barn, Vita.	(*East*) **Good**–"Star always popular." "Weak story."
Faith, Metro	(*East*) **Good**–"Lytell in a good Lytell comedy."
Girl With No Regrets, Fox	(*East*) **Fair**–"Poor story." "No human interest." (*West*) **Good**–"Hyland growing in popularity." (*South*) **Great**–"Fox pictures have established reputations here."
Hard Boiled, Param.	(*East*) **Great**–"A comedy that is refreshing." (*Cent*) **Great**–"A good picture for amusement."
Heart of Gold, World	(*East*) **Great**–"Interesting story and a favorite star."
Highest Trump, Vita.	(*South*) **Fair**–"Mildly interesting romance of war."
Hoarded Assets, Vita.	(*East*) **Great**–"Fascinating drama."
In For Thirty Days, Metro	(*East*) **Good**–"Allison in a lively comedy."
Law That Divides, Hodkinson	(*East*) **Good**–"An interesting divorce story."
Little Orphant Annie, Pioneer	(*East*) **Good**–"Seemed to please everyone."
Mandarin's Gold, World	(*East*) **Good**–"Star always draws well." "Interesting picture well acted." "Picture did well at my house."
Mickey, W. H. Productions	(*East*) **Great**–"Normand draws exceptionally well." "Star a big favorite in comedy pictures."
Molly of the Follies, Amer.	(*Cent*) **Good**–"Nice show all the way through."
Nature Girl, Univ.	(*East*) **Good**–"A pretty picture."
Oh Johnny, Gold.	(*East*) **Great**–"Fine mixture of drama and comedy." "Fine work by star and support." (*West*) **Good**–"Bennison shows promise as star."
Regeneration, The, Fox	(*East*) **Good**–"A sensational story."
Restless Souls, Tri.	(*East*) **Good**–"Same old stuff." "A social drama that appeals."
Romance of Happy Valley, Art.	(*East*) **Great**–"Another Griffith production of rare merit." (*Cent*) **Great**–"Much enjoyed by everyone." (*South*) **Good**–"Human interest story." "Excellent cast."
Rough Neck, World	(*East*) **Good**–"Montagu Love always draws."
Sandy Burke of the U Bar U, Gold.	(*East*) **Great**–"A vivid Western picture not overdrawn."
Sea Flower, Univ.	(*East*) **Good**–"Pleasing romance."
Shadows, Gold.	(*East*) **Great**–"Another hit by Farrar." (*Cent*) **Good**–"Farrar draws well." (*South*) **Good**–"Star's portrayal very appealing."
Spreading Evil, Keane	(*East*) **Poor**–"Story is revolting." "Acting good."
Two Gun Betty, Hod.	(*Cent*) **Good**–"Agreeable romantic play."
Woman! Woman! Fox	(*East*) **Great**–"Nesbit wins new popularity in this."

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Clara Kimball Young Now with Harry Garson

Marking the initial step in the actual breaking of relations between Clara Kimball Young and the Select Pictures Corporation, production has been started at the Brunton Studios in Los Angeles on a new picture in which Miss Young will be presented under the personal management of Harry Garson. This picture will be distributed through other channels than the Select exchanges and will thus bring to a head the question of Miss Young's alleged broken contract.

The story is titled "The Love Quest," and was written by Lenore Coffee. William P. S. Earle and his brother, Ferdinand Pinney Earle, will direct.

* * *

Lillian Hall to Support Taylor Holmes

Lillian Hall, who appeared in "Little Women" and opposite Elaine Hammerstein in "Wanted, for Murder," received the praise of the critics as outstanding features of the productions, has been engaged by Taylor Holmes as leading woman in his screen version of the Cosmopolitan serial story, "Taxi," work on which was commenced this week at the biograph studio.

* * *

"The Son of a Gun" Is New Anderson Film

"The Son of a Gun," latest of the Gilbert M. Anderson releases through the William L. Sherry Service, is a five-part Western, with extraordinary photographic effects and a tremendous aggregation of wild Western characters. The scenario was prepared by "Broncho Billy" himself in collaboration with Jesse J. Robbins.

* * *

Catherine Calvert in Fourth Keeney Release

"Marriage for Convenience" is the title of the fourth Frank A. Keeney release through the William L. Sherry Service, starring Catherine Calvert. It is a melodramatic story involving the upper strata of society.

* * *

Rupert Julian Seeks Twin

Rupert Julian is again to appear before the camera for the first time since he played the name part in "The Beast of Berlin" for Universal. This time he will play in a big U feature entitled "The Fire-Flingers," an adaptation of the Saturday Evening Post story by William J. Neidig. And Julian is looking for a man who looks enough like him to play his double, the script calling for such a character.

AUTHORS
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Jack Cohn Grew Up with Film Industry

Jack Cohn, one of the best known men in the film world, began his connection with Universal more than ten years ago. Carl Laemmle had just set up shop when young Cohn went to work as his general handyman.

With a stock company including Mary Pickford, Florence Lawrence, Owen Moore, Thomas Ince, King Baggott and George Loane Tucker, they managed to turn out two single reels a day. A little hilly spot at Dyckman Street and Broadway was quite a satisfactory location for "wild and woolly" Western pictures.

"The idea of a motion picture show on Broadway," says Mr. Cohn, speaking of those days, "well, it seemed too preposterous."

* * *

Nazimova Arranges for New Picture

Arrangements for a new series of Nazimova Productions have just been completed by Mme. Nazimova herself in co-operation with Richard A. Rowland and Maxwell Karger, who present the Nazimova superfeatures. The first of the new Nazimova superfeatures will be "The Heart of a Child," Frank Danby's (Mrs. Julia Frankau) novel.

* * *

New Marie Walcamp Serial Is Thriller

Universal executives are enthusiastic over the latest serial starring Marie Walcamp and entitled "The Red Glove." The new Walcamp serial is adapted from the novel, "The Fifth Ace," by Douglas Grant, and deals with the efforts of two rival oil engineers to locate and secure possession of a rich oil field, the location of which is known only to an old Mexican woman.

* * *

Juvenile Stars Shine in New Blackton Film

"A House Divided," J. Stuart Blackton's current feature production, adapted by Anthony Paul Kelly from Ruth Holt Boucicault's novel, "The Substance of His House," gives important scenes to three juvenile stars of filmland. Two of them are Commodore Blackton's clever children, Charles and Violet, while the other is Baby Ivy Ward.

* * *

Lincoln in "Virtuous Men"

Arthur H. Sawyer and Herbert Lubin have selected "Virtuous Men" as the title of their first special "Ralph Ince Film Attraction" issued under the brand name of "S-L Pictures." E. K. Lincoln is the star.

YOU WILL FIND IT SURE! NO MATTER WHAT IT IS ON PAGE 273 OF THIS ISSUE

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Dated, New York, February 6th, 1919.

FRANK A. KEENEY PICTURES CORP.

Frank A. Keeney, *Pres.* Ray C. Owens, *Secy. and Treas.*

THE INDIANAPOLIS NEWS
INDIANAPOLIS, January 9, 1919.

Managing Editor of
THE DRAMATIC MIRROR, INC.,
New York City.

Dear Sir: As photoplay editor of the *News* I find in your publication many articles useful to my work, and I want to congratulate you on your special Christmas edition of 1918.

I subscribe to a number of magazines dealing wholly with the movies and must say that your publication ranks as high as any of them. In the edition mentioned I was especially pleased with the biographies of the stars. I have been unable to find a complete volume of biographies of photoplay stars, although it could in my estimation be used by many editors such as myself to a great advantage.

Wishing you continued success, I am,

Very truly yours,
M. LOWELL CASH,
Photoplay Editor

LUCEY, MUERTHE MOSELLE, FRANCE,
6 December, 1918.

MR LOUIS REID,
c/o N. Y. DRAMATIC MIRROR,
New York City.

Dear Mr. Reid:

Wish to inform you of the fact I have for the past few months received copies of the MIRROR "over here" and those of us of the profession congratulate ourselves on our good fortune, as we were usually situated in places that never heard of the existence of your paper, but we generally managed to secure same through some source. **By this you can readily see that the Dramatic Mirror will find its way wherever the theatrical people are located.** However I will add that in the line we missed out on some copies, but when in rest we always made up for its loss.

Thanking you for past favors, and the excellent reading material the DRAMATIC MIRROR has furnished during my time on this side, I remain

Most respectfully,
GIRARD PATTERSON.

Address: Sergeant Major Girard Patterson, Headquarters Company, 330th Machine Gun Battalion, American E. F., A. P. O. 789.

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